The Serious Price Guide For Serious Collectors!

OVERSTREET

COMIC BOOK MONTHLY

No. 7
November
1993

NEW Comics from Bongo

RADIOACTIVE MAN & BARTMAN!

MATT GROENING

7 42852 82421 1 11

$3.95/$5.25 CAN

THE COMIC COLLECTOR

TAKE CONTROL OF YOUR COLLECTION...

The Power of Your Computer

The Comic Collector, from AbleSoft, is finally here - the latest in comic book inventory software. Use your computer to track just which comics you have, what condition they're in, and how much they're worth.

Includes Complete Comic Data

The Comic Collector comes with a complete database of comic books from *Silver Age-Present*. You'll get titles, numbers, artists, writers, character appearances, origins, crossovers, *even prices*, for *over 30,000 comics!*

Look for The Comic Collector at:

- Electronics Boutique
- Egghead Software
- Babbage's
- CompUSA
- Software, Etc.
- WaldenSoftware
- MicroCenter
- Computer City
- Circuit City
- Elek-Tek

Hot Software, Hot Cover Art!

Featuring Art from Defiant.

About Our Box

As with each cover for *The Comic Collector*, only a limited number of Warriors of Plasm boxes have been produced. Look for more covers featuring artwork and characters from your favorite artists, writers and companies.

AbleSoft™

© 1993 AbleSoft Inc.

Suggested Retail Price: $49.95

For information or to order, call:

1-800-545-9009

Photo by Bill Boxer Photography, Inc., NN VA

OVERSTREET COMIC BOOK MONTHLY

Number 7 November 1993

TABLE OF CONTENTS

FEATURES

CBM Interview 10
CBM interviews Simpsons creator, Matt Groening!

Son of CBM Interview 14
A talk with Steve & Cindy Vance, creative directors for Bongo Comics!

Lois & Clark 142
The New Adventures of Superman, by Andrew Thomas Lee!

COLUMNS

CBM News 7
Inside the industry by Steve Fritz!

Nick's Picks 8
Nick Wyche looks at another batch of comics, including Breed!

Beyond the Cover 138
CBM 'dis-covers' 4 great new reads, by Mike Renegar & G. Tracer!

Adventures Into Weird Words 140
Pat Calhoun has an "Amazing Adult Fantasy"!

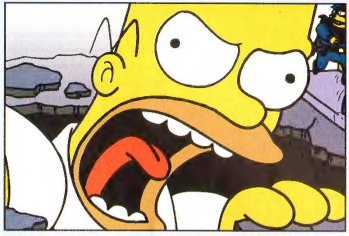
4Color 4Cast 144
Lois Lane is a 'Super' investment, by Michael Naiman!

Comics In A Flash 146
25 *MORE* Sleepers for $25 or less, by Tony Starks!

Gallery of Greats 148
Collecting Golden Age Captain America, by Steve Gentner!

DEPARTMENTS

Letter From The Editor 6
Overstreet Price Advisory Network 18
CBM Market Reports, What's Hot & What's Not ... 25
Monthly Comic Book Price Guide 51
CBM BICEL Report 114
Trading Card Price Guide 116
Marketplace Mail 125



© 1993 Bongo Entertainment, Inc. 20th Cent. Fox Film Corp.

Matt Groening goes 'Bongo"! Page 10

© DC

"Not tonight, Clark" Page 142

TM Marvel

Cashing in on Cap' Page 148

Overstreet's *Comic Book Monthly* copyright © 1993 Robert M. Overstreet, All rights reserved under International and Pan-American copyright conventions. The information in this publication is protected under U.S. copyright law. Absolutely no part of this publication may be reproduced in any form, mechanically, photographically, and/or electronically, without prior written consent of the publisher. Inquiries (including advertising) and letters to the editor should be addressed to: OVERSTREET PUBLICATIONS, P.O. Box 9610, Cleveland, TN 37300-0610 or call (615) 478-4135. 10 issue subscription rate: $04.95. Canadian- $64.95 in US funds. Overseas- $99.95 in US funds. All articles and columns are the express opinion of the individual contributing artists and authors, and do not necessarily reflect the opinions of *COMIC BOOK MONTHLY*, its staff, or its advertisers. All comic characters, names, logos, trademarks, and symbols depicted and described in articles and other editorial materials are owned and copyrighted by their individual companies. Advertising and subscription rates may change without notice. Printed in USA.

Issue Number 7, November 1993

Shhhhhhh... Quiet... Here's The Plan!

Welcome to issue #7! We've got a really great bunch of articles and features this time, including a look at some of the creative minds behind the Simpsons TV show as well as their new comic line. Not only that, but our regulars have turned out some of the best articles yet! Check out this issues great line-up:

Leading off, Steve Fritz hands in an "insiders" report on the world of comics. Steve is constantly communicating with writers, artists, and editors to confirm, first hand, all latest announcements and late breaking developments. Read what he's found out in this month's "CBM News."

Pat Calhoun explores *Amazing Adult Fantasy*, one of the best comics of Marvel's Silver Age and a title that is gaining momentum as a collector classic with each passing month. Pat's special insights provide a fresh new perspective on the last of the "pre-hero style" Marvels in one of the best installments of "Adventures Into Weird Words" to date.

Andrew Lee gives us the "scoop" on the new "Lois & Clark, The New Adventures Of Superman" prime time TV show. This one is really different than anything you've seen before. Several market analysts believe that if the show is a hit, it will continue to fuel interest in and demand for all Superman comics.

And, of course, one of the all time great Superman "spin-off" titles of the Silver Age was *Superman's Girls Friend, Lois Lane*. As a special compliment to Andrew's fine piece, Michael Naiman gives us some background on the history and value of this early classic in this month's 4Color 4Cast. Whether your an investor or a collector (or both), you won't want to miss reading Michael's excellent analysis.

If your a Captain America fan, you're really in for an awesome article. Golden Age expert Steve Gentner has selected some of the all time great Captain America covers for CBM for us to "Marvel" at. Fans of comics published during WWII, Marvel/Timely collectors, and those who just enjoy seeing high grade copies of rare and valuable books, are going to enjoy this month's Gallery Of Greats. I know I did.

Like Steve, Tony Starks has an interesting entry also. As we enter the very beginning of the 1993 Christmas shopping season (yep it's that time again), many collectors begin to ask themselves "will I ever get anything I really want for Christmas?" If you're like me, what I want most is COMIC BOOKS! And not just any old thing either! Problem is, parents, spouses, offspring, and friends who aren't collectors have a hard time finding comic books that are both interesting AND collectible. To help with this Yule Tide dilemma, Tony Starks (stalwart and battle seasoned veteran of the comic book marketplace) has put together another one of his excellent lists. Now Shhhhhhh... quiet... here's the plan.

LETTER FROM THE EDITOR

Just leave a copy of this magazine (open to Comics In A Flash on page 144) in a strategic location. Humbly mention to family and friends how nice it would be to own one or two of these bargain priced beauties and then stand back and keep your fingers crossed. Who knows? Instead of a new handkerchief, a boring tie, and fuzzy house slippers, maybe Santa will bring you something you really want for a change... (And, on the other hand, maybe you'll end up with fuzzy house slippers anyway.)

I'm also hoping Santa brings me something else I really want, mainly the exciting new releases from Bongo comics. Matt Groening (rhymes with raining) and Steve & Cindy Vance have come up with some of the most exciting and hilarious comic books concepts I've seen in long time. No matter if your six, sixteen, or sixty... if your a collector I'll bet you're really going to like RadioActive Man! The prelims I've seen have unique concepts, terrific art, and hilarious satire! I haven't laughed that long and hard for a long time. All four new titles look good, but I'm predicting that the premiere issues of Bartman and RadioActive Man will be instant classics. Let me know what you think...

And there's even more in this issue! Nick's Picks, Beyond The Cover, CBM Market Reports, the CBM BICEL Surveys, PLUS the most accurate comic book price guide in print... all make the seventh issue of Overstreet's Comic Book Monthly one of the best yet! Happy reading and may you fill the holes in your want list!

Gary

Gary M. Carter

OVERSTREET COMIC BOOK MONTHLY

PUBLISHER
Robert M. Overstreet

EDITOR IN CHIEF
Gary M. Carter

SENIOR RESEARCH EDITOR
Jeff Overstreet

CONSULTING ART DIRECTORS
Joe Sikoryak
Lisa M. Carter

TECHNICAL DIRECTOR
Tony Overstreet

PRICING EDITOR
Michael Naiman

ADVERTISING DIRECTOR
Carol M. Overstreet

ADVERTISING ASSISTANT
Beth Radford

DISTRIBUTION MANAGER
Todd M. Hoffer

ASSOCIATE EDITORS
Pat S. Calhoun
Nick Wyche

MARKET ANALYST
Mike Reneger

SUBSCRIPTIONS MANAGER
Donna Anderson

FINANCIAL ANALYST
Detra Johnson

DESIGN ASSOCIATES
*Paul Putnam * Steve Burton*

PRODUCTION ASSOCIATES
*Steve Herndon * Tim Harrell*
*Skeeter McMurtry * Cathy Trotter*
*Bernadette Eichorn * Marla Scalf*
*Carol A. Jones * Lyle Jumonville*
Bonnie Binkley

EDITORIAL ASSOCIATES
*Eva Ditler * Betty McChesney*
*Mick Rabin * Tony Starks*

MAGAZINE CONSULTANT
Bill Howard

TRAVEL CONSULTANT
Jan Overstreet

CONTRIBUTING WRITERS & ARTISTS
*Michael Allen * Bruno Andreacchi*
*Erik Andresen * Mark Arnold*
*Steve Beary * Pat S. Calhoun*
*Jan Childress * Ray Connell*
*Brock H. Dickinson * Steve Fritz*
*Shannon Gallant * Steve Gentner*
*David Grisez * John Hauser*
*Roger Hill * Bill Howard*
*Andrew T. Lee * Todd McDevit*
*John Mlachnik * Michael Naiman*
*Warren Reece * Mike Renegar*
*John Snyder * Tony Starks*
*Gray W. Tracer * Nicky Wright*
Nick Wyche

Marvel Rebounds - Marvel got some of it's market share back for September. Most market share studies cite the continuing 30th Anniversary X-Men/Avengers crossover and DC's Reign of the Supermen and Knightfall story arcs ending.

This doesn't mean that Marvel has half the market again. The three studies we looked at (Capital City, Diamond, and Entertainment This Month), show marvel only up to about 35%, compared to about 30% in August. DC is firmly back in the #2 slot with slightly under 20%. The big winners for September were Dark Horse and Malibu, mainly due to their respective Comics Greatest World and Ultraverse sub-imprints. Dark Horse and Malibu may not be doing Marvel and DC numbers, but are climbing steadily. Valiant is holding its own quite nicely, thank you. We'll keep track of these developments month to month.

Malibu Creator-Verse Named Bravura - Last month Malibu announced the start of a creator-owned sub-imprint. This month it has a name. According to editor Tom Mason, the "creator-verse" will now be called *Bravura*. The first title will be Jim Starlin's *'Breed*. It will start shipping in January 1994. In February, *Bravura* will follow with Howard Chaykin's *Power & Glory*. Black & white previews of *'Breed* are already starting to be seen and this could be a new imprint worth waiting for.

Creator-verses seem to be the rage. Dark Horse will have its own creator-verse, called *Legend*. The two key creators involved will be Frank Miller and John Byrne. When we last talked with Dark Horse media rep John Dennett, details for *Legend* were being firmed up and he was preparing the formal announcement. DC plans one also, with the key talent Chris Claremont and a new hero team called *Sovereign 7*. Marvel plunges ahead with their *Epic Heavy Hitters* titles. Of course, all Image comics could all be called creator-owned comic titles. Could this be a major new trend or the latest version of the black & white craze? Time will tell.

Comic Auction For AIDS - On September 16, 1993 Comic book aficionados of all ages met their favorite comic book writers and purchased rare comic art at "An Endless Effort," sponsored recently by The Fantasy Shop in St. Louis. During this three day charitable event, The Fantasy Shop raised more than $10,000 for "Saint Louis Effort for AIDS" by donating all proceeds from event activities and 10 percent of the three stores' gross sales from three days.

Chris Claremont at the comic auction for AIDS.

Activities included signings by nationally known comic book authors Neil Gaiman, Chris Claremont and Dennis O'Neil. In addition, Claremont served as guest auctioneer, raising $7,675. CBM congratulates all fans and pros associated with this event.

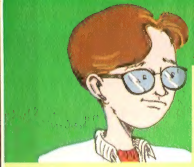
Milestone *Commando X* Story Arc Getting Major NYC Media Attention - When Milestone editor Dwayne McDuffie set the time table for Static's *Commando X* Story line, someone told him that this three issue arc would start on the second anniversary of New York City's Crown Heights fiasco. For those who live outside of the Big Apple, two major ethnic populations inside Brooklyn's Crown Heights are African-Americans and Hassidic Jews and tensions between the two are extreme.

Enter Milestone, with *Static #*'s 5-7 where their teenager superhero is combatting a 'black seperatist' promoting bad feelings between African-Americans and Jews. New York channels like WCBS-TV (Ch 2) are reporting on the comic and its parallels to the Crown Heights affair. *Static #7* will be ending in November, one week before the New York mayoral elections.

McDuffie says that when he and *Static* writer Robert L. Washington developed this arc this sort of timing was not on their minds. The key message was the seriously racist thoughts of one ethnic group against another. Don't be surprised if sometime in 1994, Static's first main opponent, Hotstreak, returns as part of a white supremacist group. Still, it's interesting when the major non-hobby media picks up on a comic title for its broader social implications.

Comics Taking Over The Tube - When you look at the new television season, you might seem some interesting parallels going on. Aside from ABC's Lois & Clark, which is on prime time on Sundays at 8:00 PM, and the second seasons of Fox's Batman: The Animated Series and X-Men, there are a lot of other comic titles now finding life on the small screen.

For starters, there is Biker Mice From Mars and King Arthur, both of which have comic titles at Marvel. Anime (Japanese animation) and manga (Japanese comics) fans will be enjoying the new Speed Racer and Gigantor, who have titles at Now and Eternity. Finally, there's Disney's Marsupalami, which is a big kids comic title in Europe. Also coming to TV is Cadillacs & Dinosaurs from a Kitchen Sink/Tundra title (can you say Teenage Mutant Ninja Turtles? I thought you could). Even Dark Horse has one in the works for TV in early 1994. Both Marvel and DC admit that there will be even more comic book characters coming to the small screen in the very near future. Marvel admits to doing Spider-Man, but DC is playing it "close to the vest" regarding its future TV plans. ■



NICK'S PICKS

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further, because every month I'll be filling these pages with the best of comics' recent offerings, rating each book on a scale of 1-5 stars. And away we go...

★★★★½ **FIREARM #1**- Okay, I know we talked to Cully Hamner about this book last month, but I hadn't had a chance to see it yet... this book is hot! James Robinson has created a fascinating character in Alec Swan to go on top of Cully Hamner's and John Lowe's already jumpin' visuals! If you read the interview with Hamner last month, you already know that Swan is an ex-government agent (for the British government!) turned California private eye. You also know that he is a normal guy in a universe that is no longer what you'd consider normal. What you don't know is that he is an incredibly empathetic character, one who makes you see the world through his eyes and get his take on it. A must read!

★★★★ **TALES OF THE BEANWORLD #20** - Most people look at comic books and scoff at them as "funny books." Something with little thought put into them and even less thought required to read them. Beanworld might, on first glance, seem to fall into this category, with it's whimsical little beans... but it's not! Larry Marder has spent the last several years creating a new and unique ecosystem within the pages of this "funny book" and it must be seen and digested (pardon the pun) to be understood. Issue #20 is a good jumping-on point, because it acts as the unofficial "Beanworld #0" providing the origins of central characters Mr. Spook and Prof. Beanish.

★★★½ **HELLSTORM: PRINCE OF LIES #7** - Marvel has recently been trying to enter the gothic horror market with titles like Immortalis and Children of the Voyager, but the only continuity-linked character to receive this treatment so far is Damian Hellstrom, Son of Satan. Issue #7 debuts the new creative team of writer Len Kaminski and artist Peter Gross, and together they provide a story that I would have previously sworn could only come from DC's Vertigo line of titles. If continued, this title could hopefully pave the way for more well-crafted, intelligent treatments of some of Marvel's darker characters.

★★ **KAMANDI: AT EARTH'S END #5** - I first picked up this miniseries with issue #1 and was not terribly taken with it. I felt it was well-done but it really just didn't interest me, so on a friend's suggestion I picked up #5 and gave it another look. Overall my feelings about the book were the same... but something caught my eye. This book presents something I have never seen before... a failed Superman. It shows us an old and enfeebled Man of Steel (maybe Man of Aluminum?) after having failed to divert a devastating catastrophe. Guilt, pain, and shame are not something I've ever really associated with Superman. It's something worth checking out... to see an icon become a "real" man.

★★★½ **VERTIGO VISIONS; THE PHANTOM STRANGER** - Alisa Kwitney is a new name in the writer's box, but not a new name to most Vertigo readers. Her past experience as Karen Berger's assistant editor has served her well... her skills as a writer of gothic horror is in great evidence with this story. This book features a tale of lost souls and misplaced lives which takes place in a retirement home on the edges of hell. The claustrophobic atmosphere of this book is deftly and beautifully rendered by artist Guy Davis and sends shivers up your neck and chills down your spine.

By Nick Wyche

© Marvel

★★★ **UNCANNY X-MEN #304** - As is usual with super-special, anniversary, spectacularly explosive, cross-over books these days, this book does have a cover enhancement (a killer hologram) and more than it's fair share of fight scenes. But, writer Scott Lobdell is quickly crafting this book in the vein of classic scribe Chris Claremont by leavening all his action with heavy doses of characterization. Real characterization! Also, where a hodge-podge of artists is usually a weak point on a book like this, editor Bob Harras should be commended for bringing together some amazing talent (Jae Lee, Chris Sprouse, Paul Smith, etc.) to assist regular artist John Romita Jr. Classic stories in the making!

© DC

★★★ **STREETS #1** - *Crime noir* is not a style being put to much use in today's comics... unfortunately. Writer James Hudnall is creating a story from the underside of society and showing the men and women who try to protect us all from it. What's unique is that he's showing them as the *people* , not some clichéd stereotype, scars and all. With fully painted art by a variety of artists, this three-issue mini-series is a brave experiment on the part of DC Comics.

© Claypool Comics

★★★★ **SOULSEARCHERS AND COMPANY #2** (Claypool Comics) - Fun! An adjective seldom applicable with many of today's speculator-targeted comics is truly applicable in this case. Peter David and Richard Howell have developed an intriguing cast of characters ranging from an ex-olympic gymnast to an Arabic demon to a cheapskate con-artist trapped in the body of a prairie dog. This band of mystical trouble-shooters is always getting into situations over their collective heads and have to crawl their way back to the top. "Pastramia on Wry...Hold the Monster" is the tile for this issue and also a great example of the almost vaudevillian sense of humor this title has to offer.

© Charles Moore, James Pruett, & Joe Pruett

★★★ **NEGATIVE BURN #2** (Caliber Press) - I've always felt that good anthologies gave you more bang for the buck. Several stories by a range of writers and artists can make you feel like you've gotten more than what you paid for. This book certainly fills this description... mature, intelligently-written stories with captivating art by new talents like Malcom Bourne, Jim Calafiore, and Phil Hester are counter-balanced by established pros like Brian Bolland, Tim Bradstreet and Wayne VanSant. One strip in the book does have a great underground-ish feel and does contain some harsh language, but overall a true find!

© Jim Starlin & Malibu

★★★½ **'BREED #1** (Malibu) - Not having been the world's biggest fan of Jim Starlin's current work, it was with some trepidation I opened the pages of his entry in Malibu's new **Bravura** line of creator-owned comics. To tell the truth... I'm impressed. Starlin is crafting a horror story with enough creepiness in it to send the hairs on your neck flying right off! His art seems to have taken a quantum leap and is perfectly suited for this material. A great start to a new venture full of promise!

SIMPSONS™ CREATOR MATT GROENING

© 1993 Ann Summa

Matt, how did you develop the concept for the Simpsons?

I was approached in 1987 by James L. Brooks (the man who created the Mary Tyler Moore Show and Taxi) about doing some animation for a brand new comedy/variety show staring Tracy Ullman. Brooks liked my weekly comic strip "Life in Hell" and wanted me to try my hand at bringing those characters to life.

I made up a few proposals for what I thought would look great on screen, then found out that what ever I did would become the property of 20th Century Fox. So, I said "Forget it, I'm not going to sacrifice these characters that I work with week after week, on something that may be just a flash in the pan. I'll make up some new characters." So with about 15 minutes of preparation time I sketched up the Simpsons. I was late for a meeting. My time is always tight, even back then. Basically, I just quickly drew them. I was in a hurry, so I patterned the family after my own family. My father's name is Homer, my mother's name is Margaret (Marge for short), and I have two younger sisters, Lisa and Maggie. I thought it would be too blatant to name the middle character Matt. I thought it would blow my cover, so I named him Bart.

What do you feel has been your greatest success since the Simpsons have become so famous?

Well, I'm really proud of the team of people that we've put together to put the show on, and who make it so good week after week. We've got a new season of shows coming up that are as wild as anything we've ever done before, and one of the challenges we have given ourselves is trying not to repeat what other shows have done, and at the same time try not to repeat ourselves.

We plow through lots and lots of stories and situations and parodies and I find myself saying over and over again to some of the new writers and animators, "Nope, we've done that." But we are still able to come up with new and wild stuff.

The other thing I'm really excited about is this new comic book company, which has always been a dream of mine. I

didn't actually think I'd be able to start a whole comic book company, I thought maybe possibly, someday I'd do a single comic book... but a whole company?

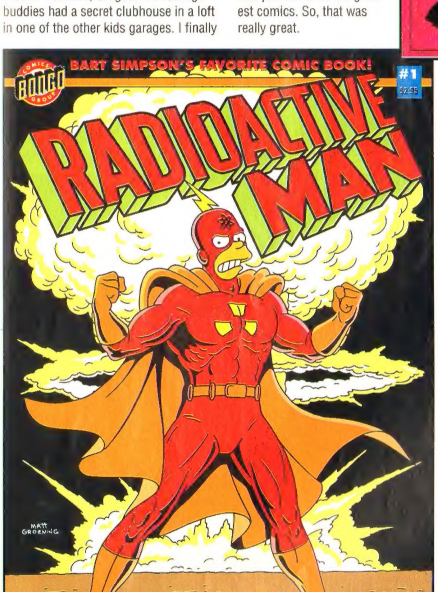
This is really going to be fun, cause we are able to explore so many different ideas and make all those "wasted" years of reading comic books pay off.

What were some of your favorite comic books as a kid?

I was very lucky because I had a very hip older brother named Mark. We lived in Portland, Oregon. His teenage buddies had a secret clubhouse in a loft in one of the other kids garages. I finally got the fortitude (when I was about 6 years old, I was born in 1954) to actually climb the ladder up to the roof, shimmy across the rafters, an enter this "secret" clubhouse.

I found a treasure trove of some of the greatest comics of the 50's. All the old EC comics, MAD comics, Donald Duck, Little Lulu... plus tons of Superman and non EC horror comics. It was just full of all the greatest comics. So, that was really great.

© Bongo Comics & Skybox


BART SIMPSON'S FAVORITE COMIC BOOK!
#1
RADIOACTIVE MAN
MATT GROENING
INTRODUCING THE GREATEST HERO OF THEM ALL! DON'T MISS...
"THE ORIGIN OF RADIOACTIVE MAN!"

© Bongo Comics

What kind of a college student were you?

I'm a child of the sixties so I was very much in favor of progressive education, and was very much fed up with grades and required classes... the pointless testing and busy work... and dress codes.

So I attended Evergreen State College in Olympia, Washington, which had no grades or required courses. I think it was a really lucky decision to go there because basically every type of artistic "weirdo" gravitated to that school.

I became good friends with cartoonists on the school paper, like Linda Barry (who does a weekly comic strip *Ernie Pook's Comeek*) and Charles Burns (who draws a weekly comic strip called *Dog Boy* and has done lots of very strange comics out there).

I met an artist named Steve Willis, an underground guy in the independent mini comics movement and very big in that area. These kind of creative people really made college fun.

Rumor has it your a Beatles collector and that you've met some of them.

Well, I like all kinds of music... the Beatles defiantly being way up there at the top of the list. I've met Ringo Starr and George Harrison. They both have been guest voices on the Simpsons.

© Bongo Comics

years. They were quite staggered to see him. Leonard Nimoy was also a pretty big deal, and Johnny Carson charmed the hell out of everyone.

What do you think accounts for the Simpsons gigantic popularity?

We're funny. I think that people are so desperate for a laugh, that they will laugh at stuff that's not even funny. And luckily the Simpsons is really funny.

© Bongo Comics & Skybox

We've had lots of big stars on the Simpsons... Michael Jackson, Elizabeth Taylor, Michelle Pfieffer, Dustin Hoffman... but I've got to say that getting to meet Ringo was about as exciting for me as it gets. By the time I met George... well... ya know, after you've met one Beatle...

The only other person that got more of a reaction from the people who work on the show than Ringo was, believe it or not, Adam West. I think it's because most of the people on the show grew up with the Batman TV show during their "formative"

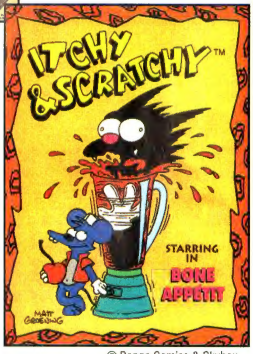
I wonder if you could tell me a little bit about your family, and how they feel about the Simpsons.

Well, I have a four year old son and a two year old son. They like the Simpsons all right. There have been battles on Thursday night at 8:00 whether or not to watch the Simpsons when they would rather watch a Godzilla movie. They won, of course. Godzilla is the current rage at my house.

© Bongo Comics & Skybox

© Bongo Comics

The second thing that separates us from most other cartoons on television is that we go for moments of real emotion. Our goal has been to occasionally make people forget that they are watching a cartoon, and get people to really believe in what's happening. I've always thought that you can do as outlandish, silly, and crazy a situation as you want, as long as you have people behave the way people really would in such a situation. I think that is something that audiences really appreciate.



© Bongo Comics & Skybox

© 1993 Ann Summa

Speaking of Godzilla, I'm a big fan of the Mystery Science Theater 3000 TV show. Do you ever watch it?

Yes, I love it. Do you know how I was introduced to it? I had never seen it, I'd just heard about it, and Joel Hodgson and the guys were in town and they came over to my office... and I sat there and watched it for the first time *with them*, with Joel and the other guys. It was a very weird experience to see this thing that had an incredible cult following with the very people who created it. Even during my first viewing, I realized these guys were really on to something. It was hilarious. That was a couple of years ago.

How did Bartman and RadioActive Man come about?

Bartman was, I think, a very obvious pun that occurred to about five people (who worked on the show) simultaneously. And at first it was just an image for a T-shirt, and that's all it was. I thought it would be amusing that Bart would worship a hero named RadioActive when RadioActive Man is obviously Bart's father.

Now its fun to explore this in the comic book format, because we are such lovers of the media. I love comics, but Steve Vance really knows them and so does Bill Morrison. And so it was like I said before... it's a way to get all that "wasted time" reading old comics out of our systems.

One last question. What do you have planned for the characters of Bartman and RadioActive Man?

Well, in Bartman we are going to explore the idea of how you bring the fantasy of superhero stories to the reality of a 10 year old little wise guy's life And RadioActive Man will be an opportunity to tell exciting stories that have fun with the superhero's genre. One of the things that I like about RadioActive Man is that you are going to be able to enjoy the stories in and of themselves, but if you do love superheroes and you are familiar with the history of the genre, there is going to be all sorts of "bonus nuggets" of parodies and references and things like that you will enjoy. And at the same time it won't be one of those superhero parody books, because we are going to make the stories stand on their own. It is these extra things in there if you know your history.

© 1993 Ann Summa

Thank you for taking time out to talk with CBM readers... and best of luck with your new comic company.

Thanks Gary, it was fun. ■

More Genius Behind the Simpsons...

Steve & Cindy Vance

Where are you from?

Steve: I was born in 1959 in Tallahassee, Florida. I eventually attended Florida State and after I graduated I moved to Los Angeles. I was an art major, specializing in graphic design.

Cindy: I was born in 1955 in Norman, Oklahoma and moved to Wichita, Kansas when I was a kid and grew up there. I went to school there and was an art history major.

What do you think is the secret behind the phenomenal success of the Simpsons?

Steve: Well, I think that the basic idea is to do things that are multi-layered. The Simpsons basic look, which obviously springs from Matt's drawing style, is a very friendly look. It's not super slick. It has a personal feel to it that never seems to put anyone off. I think it's inviting to people, unlike some kinds of art which can be so sophisticated that people feel almost in awe of it or something... or they feel its going to be inherently difficult or highbrow.

The basic look of the Simpsons is, I think, very viewer friendly (or reader friendly in the case of the comics). There is just a sense of regular folks behind it somehow. I think that being animated helps. There is something about animation that appeals to even really little kids. Even kids who are very small are able to follow the stories. I think the bright colors and simple shapes are appealing.

And there are jokes that different age groups get. Starting with 2 year olds and then moving through each age group, even on up to older adults, each level gets more and more jokes and different jokes. I mean there are some things that kids will probably laugh at and their parents won't find so funny, and vice versa. Cindy feels it's like Rocky and Bullwinkle in that respect.

Cindy: It has that same sort of Rocky and Bullwinkle approach... the different layers of humor. I remember watching Rocky and Bullwinkle, which was one of my favorite shows as a kid. But it was also one of my mom and dad's favorite shows. They loved to sit down and watch it with us. Then later, when I was in college, I noticed I was finally understanding the jokes that my parents had previously enjoyed. Layering of the humor is probably the answer.

Steve: That's one of the things that I loved about reading MAD Magazine when I was growing up. It had this same sort of layered humor. I never got the sense, at least in the old days of MAD, that they ever "minced" a joke because they felt it would go over the readers head. They just made sure there were plenty of laughs for every age group.

In fact when I was 7 or 8 years old, I would read and re-read MAD magazine until I had stuff practically memorized. Then when I was 14 years old, I would run across some piece of culture that finally explained a MAD joke that I had read 7 years previous.

So, the whole approach is really not to talk down to anybody.

Cindy: The Simpsons TV show demographics are literally from little kids... 2 year olds up to 80 years old. People from every range that are interested, and we are hoping that will cross

At Left: Bongo Comics (left to right) Cindy Vance, Bill Morrison, & Steve Vance.

Pictured on facing page: A creative collaboration between Steve Vance & Matt Groening, the "Postcards That Ate My Brain" are a satirical mutation of sci-fi & horror movies from the 1950's. © Matt Groening & Steve Vance.

over to the comics.

How did you get started and first became associated with the Simpsons.

Steve: Well, when I first moved to Los Angeles in 1980, I was looking for work as a freelance illustrator and showing my portfolio around. One of the places I went was the offices of a free weekly paper called "The Los Angeles Reader" and at that time Matt was the associate editor. Anyway, he was the guy who looked at my work. Because of my love of comics, my work was heavily comic book influenced. He noticed that right away, and, being a comics fan too, he liked the stuff. We got to know each other there and I did a lot of work for the Reader over the insuing years. We've been friends ever since.

We started working on various things together fairly soon after that. Matt was doing the "Life in Hell" comic strip at the time (and still is).

Cindy: The Reader was where Matt started publishing the "Life in Hell" strip. I've got some from that early period that I just cut out of the paper before I met Matt, because I thought they were so great.

How did the two of you meet?

Cindy: He was an illustrator and I was an art director at a magazine called "New West" magazine out here in LA. Steve came in and showed his portfolio and being such a friendly guy, I got to know him too. (Laughter) So, we got to being friends and then we ended up getting married… one thing led to another. Then we started working together, I quit my job and (Laughter) started working with him.

Steve: One of the big things that we did together with Matt early on was greeting cards through Paper Moon. They were like old magazines and movie posters, but sort of parodies. One of the most famous was "The Job That Ate My Brain". Those cards seem to really affect the culture.

THE POSTCARDS THAT ATE MY BRAIN
A COLLECTION OF READY-TO-MAIL MADNESS
BY MATT GROENING AND STEVE VANCE
SEE! YOUNG REPUBLICANS IN LOVE!
SEE! THE INCREDIBLE SHRINKING PAYCHECK!
SEE!
…AND MANY MORE!

I feel like we did some stuff that a lot of people, consciously or unconsciously, have imitated (or certainly been influenced by) since then.

How would you describe your job?

Steve: Technically Cindy and I share the title of Editors-In-Chief and Creative Directors. That kind of boils down to doing a lot of the writing and drawing… and we oversee the work of the small number of other people that work on the comics. We are responsible for coming up with a lot of ideas. I once heard our jobs described as "channeling the spirit of Matt Groening."

Cindy: I think that describes us very well. Actually, I think Steve is pretty amazing, because sometimes Steve will come up with ideas, then later Matt will come up with exactly the same idea. They just think a lot alike.

Steve: It's less amazing, when you consider that Matt and I have worked together for a long time. I think I know his mind fairly well, but I gotta say that on a daily basis he comes up with lots of new stuff that we never thought of… stuff that gives us a good laugh too.

Once we have taken things as far as we can, Matt goes over it and elevates it with extra material that only he can give it.

I feel like no matter how long we are associated with the Simpsons, we can only know the characters from the outside in… while Matt is the one person who knows them from the inside out, because they are his characters.

Is Bill Morrison the actual artist on the comics?

Steve: He does a lot of the art work. I do layout and Bill takes it to finish. Then there are a few other people that we've worked with, who help as needed. It's Bill's job to make sure everything has the right Simpsons look and to keep it consistent.

What are four new titles that are coming out?

Cindy: First there is a Simpsons comic which is going to be basically about the Simpsons.

Steve: Yeah, that's the title that is probably the closest to medium concept to the show. It will feature the whole world of the Simpsons that the people have become familiar with through the show. That first issue comes out in November. Coming out at the same time is the Itchy and Scratchy comic.

Cindy: The title to the Itchy and Scratchy is "Around the world in 80 pieces". The title of the first story of the Simpsons is "The Amazing Colossal Homer".

Steve: Bartman is the actual adventures of Bart as a crime fighter, but there are particular types of crimes that he is most interested in. Then our fourth title is RadioActive Man which you may remember is Bart's favorite comic book.

He has shown up occasionally on the show, and now we are going to really explore this character. Now this is a separate Universe. This is a Universe within the Simpsons Universe. We are taking an approach that we think is unique, if somebody has done this already I will be a little disappointed. According to the show, RadioActive Man first appeared in 1952. So our first issue is from 1952. Our second issue is going to be number 85, it will be the second to appear, but that one will be from the early 60's. Then with each issue we are going to jump about 10 years.

It gives us a chance in a very telescoped time frame to have fun with a large span of comics history. We even have a super secret Golden Age story in the works. After these six issues (sort of set up as a mini series), it will bring us up to the present. If it is well received, then we'll take it from there. We just love comics history and there is so much there to play with.

So far what has been your greatest challenge?

Steve: My greatest challenge is meeting the deadlines, but that's just part of life in this particular kind of work.

Cindy: I was thinking it was getting up and speaking in front of people. We are just generally the types to sit in a room by ourselves and do all this stuff, so starting to come out here into the lime light is quite a challenge for us.

Steve: But at the same time, going to the San Diego Convention this year and having a lot of people really excited about all of this stuff was really exciting. Meeting people from so many different aspects of the comics community from 9 year old kids to 40 year old moms to store owners to other publishers to other professionals... it was great... what a kick!

What's been the most fun?

Steve: For the last couple of years we've done a magazine called "Simpsons Illustrated", and we got a lot of mail. The best part of that was readers sending in drawings. We got an incredible array of art work and just thousands and thousands of drawings ranging from little kids to professional artists, Doctors, and Lawyers. That (to me) is just so gratifying and exciting to have this kind of a "dialog". I have to say that's the coolest part.

How about for you Cindy?

Cindy: I did a couple of activity books called "The Fun in the Sun Book" and Rainy Day Funbook", and I really enjoyed them and I put a lot in them that were from my childhood, games and different things that I remember doing.

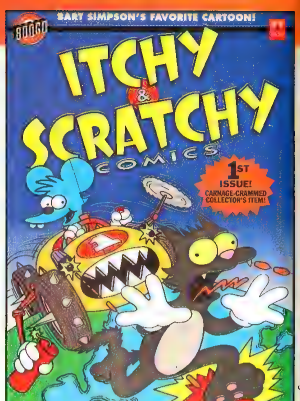
When we were at the convention, people said how much they liked them. Being able to actually meet the people that were reading them is really exciting. Also we get to meet a few famous people too. Matt gets to meet all of these famous people and once in awhile, when we are hanging out with Matt, we get to meet some interesting people, and that's kind of fun too.

For instance, we just went to Hawaii. One night Graham Nash came over for dinner and hung out and played his guitar. Imagine hanging out on the beach with Graham Nash in Hawaii. I never thought I'd ever do that in my life.

One final question. What does the future hold for the Vance's?

Steve: Well, we do a variety of things besides the comics. I've been doing graphic design and writing and illustration for quite a while, and I'm hoping to just continue with all of that. We're hoping that the comics company is successful enough with the Simpsons comics that it will allow us to launch some non-Simpsons related titles somewhere down the road. That's certainly part of the big master plan if all goes well, and we have a variety of ideas we'd like to explore in that regard, and then (like everyone else in LA) we're writing screen plays that are as yet unproduced.

Cindy: I'm actually working on a kids book with a friend of mine who is an illustrator. I'm hoping to get that going and sell it to a publisher sometime soon.



© Bongo Comics

Steve: Well, I'll say this much, we are trying to lay in little hints of upcoming story lines in all the titles and I just urge people to pay attention and we will always try to do our best to make sure your attention is rewarded.

One last question. Who is the primary target audience of Bongo titles. Superhero fans or humor fans?

Steve: We think the comics will have an appeal outside the main stream hard core superhero market. I know that superhero fans are going to enjoy these, because there are a lot of reference to mainstream superhero stuff. But, I also know that these are going to pull new people into the comic shops, and I hope that we're going to do stuff that is going to broaden the audience for everybody. That's certainly part of our goal, to have an audience as broad as the audience for the show is. I think that's something that is really good for all comics not just our comics.

Thanks for a great interview. Good luck with all your future projects.

Steve: Thanks, it was fun.
Cindy: I enjoyed it. ■

Cash Paid For Historic "Ashcans!"

Do you have an unidentifiable comic with an odd black & white cover and color interior?

It may be an historic "ashcan!"

In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

Genuine historical "ashcans" are by definition among the rarest of comic books.

If you aren't sure that the book you have is an "ashcan" or not — please call me toll-free at 800-344-6060. I'll help you identify your book and gladly make an offer.

Gary Colabuono

Moondog's

1201 Oakton St.
Elk Grove Village, IL 60007

(800) 344-6060

WHY USE ANYTHING ELSE?

Listen to the experts.

"I've found SHOWCASE SEALER to be an excellent, low cost, archival product that is ideal for both storage and display."

GARY M. CARTER,

"I am totally delighted with SHOWCASE SEALER. Not only does it keep comic magazines in perfect condition, but allows them to be seen to their very best advantage in both a dramatic and highly-pleasing manner."

STAN LEE

"What a terrific product! Not only will it display your comics beautifully but it protects them as well. This is a must for every collector!"

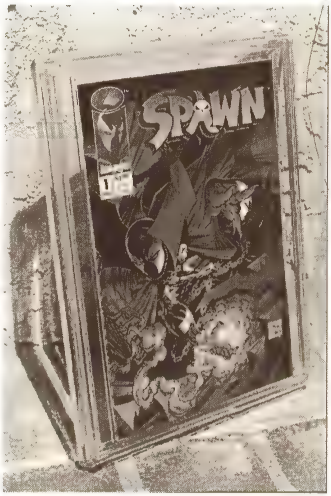
SAL BUSCEMA

"The SHOWCASE SEALER is one of those stunningly simple revolutionary ideas. Everyone who sees it says, 'but of course.' That's how you know it's great."

JIM SHOOTER, DEFIANT

"An imaginative and stylish way to display and preserve your favourite comic books. Classy."

DAVE SIM



"The first time I saw my comics on the stand was a thrill; the only thing that had come close since was seeing one in a SHOWCASE SEALER. I've got a wall full of them."

JOE QUESADA

"Showcase Sealer is...unpretentious and yet classy at the same time--not an easy thing to do in this business"

JOHN ROMITA, JR.

"The SHOWCASE SEALER is the best and most attractive way I know of to display my favorite collectibles. Don't go home without 'em!"

JIM VALENTINO

"It's about time! SHOWCASE SEALER is an affordable and safe way to frame your comics. The ultimate in comic book protection. GOOD RIDE!!

JIM PALMIOTTI

"I care about cool. I don't care if it preserves the comic and I don't care if it keeps the comic mint. When you hang these frames on your wall, with your favorite comics inside, they look cool! And that's the most important thing."

TODD McFARLANE

Now Only $7.99!

Suggested Retail Price

•Acid Free•Ultraviolet Protection•Fits all comic books•Crystal Clear Front•Now In Black Too!•Self-hanging•MADE IN USA•

TO PROTECT AND DISPLAY
SHOWCASE SEALER™
THE COLLECTOR FRAME

Call 800 277-SEAL for more information

SPAWN ™ Todd McFarlane Productions, Inc. All Rights Reserved

CBM MARKET REPORTS

LEE HESTER
CINDY OKUMOTO
Lee's Comics
3783 El Camino Real
Palo Alto, CA 94306
(415) 493-3957

Due to a gremlin attack the Hester/Okumoto report was absent from these pages last month. Look for us here every month from now on! *(Editors Note: The "gremlin attack" which inadvertently excluded The Lee's Comics Market Report from last issue was an oversight of ye editor. Sorry guys...)*

Current Age - DC: "Reign of the Supermen" and "Knightfall" continue to dominate the top of the DC list, though sales have slowed on both. *Batman #492* (Knightfall part 1) now goes for $12. Among the books that have shown little or no drop in sales are the Vertigo titles, with *Sandman* leading the way. Many of these titles have a true "following", outside the realm of speculation. *Black Orchid* made an impressive debut. The only Vertigo book that has slowed is *Doom Patrol*. Even the faithful here feel that the writing may be wanting.

Marvel: X-Men titles have experienced an upswing in sales thanks to the success of the animated series, as well as the hologram enhanced covers and Magneto promotion. On the flip side of the coin, now that "Maximum Carnage" has finally run its course in the Spider-Man titles, sales have dropped back down to pre-Carnage numbers. The "Razorline" series headed by Clive Barker is appealing to fans of his *Tapping the Vein* and *Hellraiser* books. While these comics may not generate huge sales numbers, they do pull in people who might not normally read comics, thus breeding a new generation of comic readers. I wish I could say the same about the "Frontier" line; *Children of the Voyager* just shipped and the reception was less than enthusiastic. This appears to be Marvel's attempt to mimic DC's "mature readers" Vertigo imprint. Unfortunately, I feel that Marvel has not yet managed to mimic Vertigo's quality, and it shows in the low sales figures.

Warp: We recently had a signing for *Elfquest*, featuring Wendy and Richard Pini. Despite the fact that Clinton and Gore were in town that day, and we were unable to get any media attention, we had a massive turnout. People were lined up out the doors. The crowds were divided evenly between men, and women, unlike much of the rest of fandom which is made up predominantly of men. From a turnout standpoint, and a profitability standpoint, it was our best signing ever.

Valiant: The "yellow" cover issue of *Deathmate* has just arrived and the reception here has been lukewarm. Perhaps the $4.95 cover price is turning off potential buyers. Or maybe it's the fact that the interior art is not quite Valiant and, at the same time, not quite what Image fans like either. As for early, pre-Unity Valiant's, they continue to be brought in almost daily, though I wish I could say they sold at the same pace. I expect to see prices dropping in the next few months, especially on the over $10 books.

Image: Image is an interesting case. Every time an artist would make a name for themselves at Marvel, it seemed he was offered a book at Image. Almost all Image books sold tremendously well. They had toppled DC from the #2 spot, and seemed to be close to overtaking Marvel. Now it appears they are falling back.

Fantagraphics: Demand continues to rise for "alternative" or "cutting edge" comics. During a recent jaunt around the bay area, I looked into a few other stores to see what they were carrying. I was surprised by how few carried a selection of alternative material. I predict Shops that specialize in the "hot" new comics and cards will find their sales slipping as the speculation market falls, expanding into alternative comics can (and will, if properly promoted) generate additional readers and sales.

Defiant: As I write this, the "second edition" Plasm binders have been on sale for months and we have barely sold a single copy. We even have a display copy set up with a full set of cards, so customers can see what the "finished product" would look like. Unfortunately, this has done nothing to prompt sales: even lowering the price on a box of Plasm cards didn't help. As a result of the whole Plasm fiasco, I cut my orders on the "Dark Dominion Zero" cards way down.

Malibu: The "Ultraverse" is doing better than we figured it would. We ordered only scant quantities of the first issues, and they all sold out. I now feel that there is currently a moderate demand for these titles, much greater than Dark Horse's *Comics Greatest World*. The addition of Barry Windsor Smith to the roster of talent should help to increase their credibility. Time will tell if they are able to keep the momentum, but right now things are moving in their favor.

Dark Horse: The first few weekly books of *Comics Greatest World* sold out, but later installments seem to have slowed; even the $1 cover price isn't doing much to boost sales here.

Mirage: In August, started releasing superhero titles. With the sales on *Teenage Mutant Ninja Turtles* slumping, I can see why Mirage would want to expand their line. My question is, does the comics world really need another superhero "universe"? *Usagi Yojimbo* in color is selling quite well.

Topps: *Jurassic Park* still sells out, despite the lateness of each issue. Issue #1 now goes for $5, with issue #2 at $4. The sequel, *Jurassic Park: Raptor*, will probably do all right, though retailers have to be wondering how long this dinosaur craze is going to last.

Archie: I'm surprised that no one mentions Archie titles in their reports. While they may not be any store's biggest sellers, they definitely do sell for me, and, unlike comics that appeal to the speculator's market, they sell consistently and have a much longer "shelf life". They also appeal to young female readers who are normally hard to reach. Older issues from the 1960's and 1970's can almost always be sold for $1 each or more.

Trading Card Problem - I'm seeing an alarming trend emerging in non-sports cards. With the heavy emphasis on hologram and other "bonus" cards, more and more people are learning reliable techniques for finding them in sealed packs. One customer may go through all your boxes and buy all the packs containing holograms. Then all your subsequent customers will not have a chance to get one at random.

A possible solution to this "hologram havoc" is to post a sign telling your customers your policy of "no searching". This can be hard to enforce as you may not notice someone looking throughout the boxes, or if you do, they will probably claim that they aren't searching, they are only reaching to the middle for a "lucky" pack. An "only buy what's on top" policy would be even harder to enforce. You would have to spend all day policing the card area. The resulting bad will generated by this would not be worth it!

Another possible answer would be to put all cards featuring holograms behind the counter. Customers who ask for packs would get them off the top as selected by you. This would eliminate the possibility of searching. Unfortunately, this would also likely cut down dramatically on sales, especially impulse sales.

A third possible solution would be to put cards out to grab, but also put some behind the counter. If anyone wants to get some cards that have not possibly been pawed by searchers they can ask specially for these behind the counter. This should satisfy anyone who wants an honest chance of getting a hologram. I would like to hear from others about how they do, or would, handle this situation.

Silver Age - Marvel: Our most recent acquisition was an almost complete run of *Amazing Spider-Man*, including *Amazing Fantasy #15*. Condition ranged from fair up to very fine for some of the earlier books. As you can imagine, I had no trouble moving them, as we price and strictly grade them using Overstreet.

DC: Maybe this is just in my area, but demand for lower grade issues seems to have slumped, while very fine to mint copies are always in demand. Despite this factor, I still think that Silver Age DC's are great deals in low grade.

Gold Key: Television and movie tie-in comics have started becoming available again. We recently acquired issues of *The Invaders, I Spy, Man From U.N.C.L.E.*, and *Star Trek*.

Etc: In a recent buy I acquired three issues of "Help!" magazine edited by Harvey Kurtzman. Unfortunately, I failed to find a price for these magazines listed anywhere, including Overstreet. Perhaps Overstreet could include them in a future issue. For reference, I priced volume 1 issue 3 for $20 in very good, volume 2 issues 2 and 4 for $10 each in good.

Golden Age - EC. Our good fortune in acquiring EC books continues. Another small run of *Weird Science* (starting with issue #12) and *Weird Fantasy* dropped into our hands, along with some Atlas pre-code horror titles. I expect these to sell as soon as I can get them graded and priced. Old issues of *Mad*, even after the switch was made to magazine size, always sell. We're constantly replenishing our *Mad* back issue section.

Dell. We still have a hand full of *Pogo* and *Uncle Scrooge* comics left from our last buy. Whatever we don't sell through our stores I fully expect to turn at San Diego.

In Conclusion - I had a great time in San Diego. It was great fun meeting with many publishers and creators. Unfortunately I only spent about 10 minutes at my table, so I didn't get a chance to buy much. I feel that the market is in a period of radical transition. I will share some thoughts on this with you during our next visit, (if all goes well with the gremlins). Until then, don't forget to say "I mulled it over in the Overstreet Monthly."

DR. ROGER SMYTH
Funny Business Comics LTD
6608 Amsterdam Ave.
New York City, NY 10025
(212) 799-9477

Clearly the winner for the Summer was DC, no surprise, but can they keep it up? Comments for the post-Reign issues for Superman seem to indicate the storyline is getting corny, but this may be a prelude to the upcoming TV series, which, while not seeming to be the height of sophistication, may prove enjoyable. You will have seen it by the time you read this.

Superman was the winner over *Batman* as far as current and recent back issue sales. The plethora of gimmicks by Marvel and pseudo-Marvel continues, with less and less interest being shown. Overall interest is decreasing for many of the new titles and companies, and perhaps we are in the process of cleaning house, and by next year we'll have a clearer picture of who and what survives. Overall, the Summer was solid, with some peaks and some disappointments. Given the state of the economy and the state of the industry, I consider this to be good.

Current Stuff - Where oh where did my little *Green Lantern* #46 go??? What a question? Here's a book, no gimmicks, no PR, no coupons, holograms, cards, prisms, nothing except a story (ah yes, remember those), that became an overnight sleeper. I've got none, but was offered $25 for a copy three days after it arrived. It will settle down in the $5-$10 range, with perhaps 2nd prints for reading (remember that?), but there's a minor title, with no support, and as the prequel to *Supes* #82. Boom... that's fun.

The other major sleeper is a bit more awake. *Man of Steel* #25 which is a quick sell at $20. When this will go, when a TPB of Reign arrives who knows. For now it's a goodie. Along with this, mark *Advs. of Superman* #466 (sell at $15). and *Action* #689 at $12 (Cyborg Supermans), both very difficult to find. Again, no gimmicks, no nothing, except story. These kind of issues really provide the backbone of collecting, the search, the delight of finding them in the 50¢ box the feeling of "I'll find then reading them to find out what happened. Now, as you read the above, you've noticed only DC is mentioned. ..well.. that's about the assessment For every customer who asks for a back issue Marvel, or Valiant, or Image. 5 ask for *Batman* and *Superman. Ultraverse* and *World's Greatest Comics* are both low end sellers, although the trade talk seems to be they are really hot I just don't find it, little interest and little request seems to be the rule

Downside *Milestones* from DC are losing interest here rapidly. I've cut my order to 1/3 of my original orders, and still have left-overs. Marvel *UK* no one wants, and I've canceled them completely. The *Epic* line suffers badly; many of these may be of decent quality, but wait till you can pick them up in the 3 for a dollar boxes (shortly after their appearance I would image).

Marvel remains constant with Xs and Spidey's (seems to me I've written, and read, that before), and Valiant is settling down to a constant readership, the speculators have to be shaken out of this one before we have a clear picture of what is going on. Can't say much about Image for the Summer, since it's been so erratic that no conclusions can be drawn. *Spawn* remains popular. The one bright spot for Marvel has been the new *Daredevil* runs #319 is the most sought after and I just sold my last one at $15. This may indeed wake up interest in earlier *Daredevils*, which have been a sleeping giant too long. Get 'em now.

Back issues - Again DC in the lead, with almost every Superman related title in demand in back issues. Batman related is less so. One dealer from Vienna came in over the Summer and purchased 100's of *Batmans* at CBM, so the prices in Europe must be higher and the popularity crosses borders. Samples of Marvel back issue sales: *X-Men* #1 poor-fair, 1st page replaced with *Amazing Adventures* #1 first page, $40 (yup..). So, the story here is that *X-Men* still remains the #1 back issue seller from Marvel. The more things change the more they remain the same

End notes - Looking forward to the new TV season. Clark and Lois, "X", sorry to see Young Indie go by the boards. *Sandman* remains a good read... enjoy...

JAMES & GINA DILL
Heroes and Villains
1410 #3 Highland Ave.
Hendersonville, NC 28739
(704) 687-7005

Howdy from the little valley in the big Blue Ridge Mountains.

Silver Age - Marvel is still the best seller for these books. *Amazing Spiderman* never ceases to amaze us for demand and sales. The most sought after issues are; (of course), early Green Goblin appearances and numbers 5, 14, 16, 20, 28 (in FN or better) and 50. All of the issues sell well at Overstreet plus 1/2.

Silver Age *X-Men* are also in high demand. We sold #'s 1-29 at full guide with no problem. Key issues of *Fantastic Four* sell very well (fantastically!) with issues 25, 26, 28, 48, 49, 50 being the highest in demand.

DC's Silver Age seems to be pulling up slowly from the mire and muck

Early *Batman* (issues 100-200) are the highest in demand, and sell OK at guide (but nothing beyond that).

Superman and related titles sell all right in lower grades. (But nothing "super")

1970-Current - Once again back issue Marvel is the greatest in demand. *Amazing Spidey's* #298-300 extremely well at above guide. We can't seem to keep them hanging around

Other hot Marvels to look for are: *X-Men* #266 (1st Gambit), *X-Men* #212 & 213; *Hulk* #340 & 181; *Wolverine* and *Punisher* limited series Also, all Frank Miller *Daredevil's* are picking up exceptionally well due to the new story line.

DC back issues: *Batman* the Knightfall series is selling OK at guide, but sales are starting to slow. *Superman* sales are pretty much dead. #75 has slowed down to about 1/2 of what sold last month. All other DC sales are moderate.

Valiant back issues are not even worth listing

Image titles carry *Spawn* as the leader. *Spawn* back issues seemed to be in a slump for a while, but are once again picking up steam. (Especially issues 2, 3, & 4.)

Shadowhawk sales are pretty decent, with *Brigade, Cyberforce*, and *Supreme. Youngblood* customers seems to have fallen off the face of the Earth

Current titles - Ultraverse: These are among our hottest books! They are very strong sellers, with *Prime* in the lead. *Prime* #1 goes for as high as $5, and #2 for $6. Other hot titles include: *Hardcase, Mantra, Prototype*, and *Strangers*.

DC: The biggest seller is still *Batman* #500. It sold out extremely fast, and now sells for $5-$6. The new *Catwoman* title seems to be a big seller. *Superman* #82 was also a big hit. This sold out in two days. (All other Superman sales, however, are slowing down quite a bit.) *Green Lantern* #46 is in greatest demand. This is part of the Reign of Superman, and everyone seems to have underordered on this book. It now sells for $5-$6.

Valiant sales are still dropping. We order 1/2 of what we did 3 months ago! *Turok* and *X-O Manowar* are about the only ones we can sell. We do, however, have a great demand already for the Ninjak series coming out soon!

Image: *Spawn* reigns supreme. No matter how many we order, we always sell out! Other titles, such as *Youngblood*, (as a new issue), *Union, Supreme, Cyberforce, Brigade*, and *WildC A.T.S.* sell moderately well. *Shaman's Tears* #2 was a disappointment.

Marvel: Picking up steam... Several of the slower titles are starting to sell better. Thanks to rumors of changes in the Punisher's career, this title is increasing in demand, as well as *Ghost Rider, Avengers*, and *Daredevil*. #321 in the *Daredevil* series was very much sought after as the first issue of the Fall from Grace series, and sells for as high as $5. Also, The Man Without Fear was a big hit. Other hot Marvel titles include: *Sabretooth, Deadpool, X-Men 2099, Venom, Wolverine*, all X-titles, all Spidey titles except Web of . Slow titles are: *Morbius, Nightstalkers, Darkhold, Cage, Nomad, Tekworld, Sleepwalker, Deathlok, Alpha Flight*, and all UK titles.

Trading Cards - The biggest seller are the Superman cards. These are extremely hot cards here, as they are a limited print run. They're selling as high as $55 a box, $25 a set, and spec. cards bringing $15 each. We have not seen a true-hue card yet, but we would like to!

Other hot cards here are Star Trek Masterpiece series. These are bringing prices of $45 a box, $15 a set, and $6 for specialty cards. Bernie Wrightson cards are also very hot right now, due to the limited print run. These cards sell for $35 a box, $20 a set, and $10 per hologram.

Marvel Series IV are still hot as ever These cards still sell well at guide.

Well, that about wraps it up, see ya next time.

JOE FIELD
Flying Colors Comics & Other Cool Stuff
2980 Treat Blvd.
Concord, CA 94518
(510) 825-5410

It's time for another report from beautiful Northern California and the ever-cool staff at Flying Colors. Thanks to the Overstreet gang for delivering the best guide to comics for nearly a quarter of a century. On with the news.

GOLDEN AGE: We don't pretend to know everything there is about comics of the '30'-'40's, but we can tell you what people are buying. There's a continued surge in the purchase of Fiction House titles (*Rangers. Planet, Jungle* & *Jumbo*) with good-gurl art. Although our supply has been primarily copies in FR-VG, collectors just want the stuff in any grade they can afford. In the past month, we have sold a fair stack of these comics at or near guide prices while our small supply of big-name super-hero books remain unsold. Other sales include *Molly O'Day* #1 VG $85 and *Our Flag* #2 GD $60.

SOUTHEAST AMERICA'S BIGGEST AND BEST IS NOW AMERICA'S COMICS SOURCE!!!

HEROES STORAGE
THE BEST FOR YOUR BEST

POLYPROPELENE BAGS

High Clarity, 100% Virgin Material, 2 Mil Comic Bags, Made In USA. Preposched In 100-Count Color-Coded Bags.

CURRENT		REGULAR		SILVER AGE		GOLDEN AGE		MAGAZINE	
6 7/8" x 10 1/2" + 1 1/4" Flap		7 1/8" x 10 1/2" + 1 1/4" Flap		7 3/8" x 10 1/2" + 1 1/4" Flap		7 3/4" x 10 1/2" + 1 1/4" Flap		8 3/8" x 11" + 1 1/2" Flap	
1000	$25.00	1000	$25.00	1000	$26.00	1000	$30.00	1000	$35.00
2000-4000	$35.00/M	2000-4000	$35.00/M	2000-4000	$36.00/M	2000-4000	$37.00/M	2000-4000	$37.00/M
5000-10,000	$34.00/M	5000-10,000	$34.00/M	5000-10,000	$35.00/M	5000-10,000	$36.00/M	5000-10,000	$36.00/M
25,000+	$30.00/M	25,000+	$30.00/M	25,000+	$31.00/M	25,000+	$32.00/M	25,000+	$34.00/M

BACKING BOARDS

Pure White All The Way Through, 100% Virgin Material, 24 Mil Thick. Preposched In 100-Count Color-Coded Corrugated Collection Boxes Or Loose

CURRENT		REGULAR		SILVER AGE		GOLDEN AGE		MAGAZINE	
6 3/4" x 10 1/2"		7" x 10 1/2"		7 1/4" x 10 1/2"		7 5/8" x 10 1/2"		8 1/2" x 11"	
Price Loose/100 Packs		Price Loose/100 Packs		Price Loose/100 Packs		Price Loose/100 Packs		Price Loose/100 Packs	
100	$26.00/$24.00	100	$26.00/$24.00	100	$28.00/$26.00	100	$30.00/$28.00	100	$40.00/$38.00
2000-4000	$25.00/$23.00	2000-4000	$25.00/$23.00	2000-4000	$27.00/$25.00	2000-4000	$29.00/$27.00	2000-4000	$39.00/$37.00
5,000-10,000	$24.00/$22.00	5,000-10,000	$24.00/$22.00	5,000-10,000	$26.00/$24.00	5,000-10,000	$28.00/$26.00	5,000-10,000	$38.00/$36.00
25,000+	$19.00/$17.00	25,000+	$19.00/$17.00	25,000+	$21.00/$19.00	25,000+	$23.00/$21.00	25,000+	$33.00/$31.00

COMIC STORAGE BOXES

All Of Our Boxes Are Made Of 275# Test Double-Walled Cardboard. All Were Quickly Easy Assembly & Storage. Designed With Extra Strength At The Handles And On The Bottom.

LARGE COMIC BOX	SMALL COMIC BOX	MAGAZINE BOX
16" x 7 3/4" x 11 1/2"	16" x 7 3/4" x 11 1/2"	15 1/2" x 9" x 11 1/2"
Holds Over 300 Comics	Holds Over 200 Comics	Holds Over 100 Std. Magazine
1-9 $3.95 ea.	1-9 $3.49 ea.	1-9 $3.95 ea.
10-49 $2.50 ea.	10-49 $2.00 ea.	10-49 $2.50 ea.
50-99 $2.25 ea.	50-99 $1.75 ea.	50-99 $2.25 ea.
100-Up $1.90 ea.	100-Up $1.65 ea.	100-Up $1.90 ea.

AUTHORIZED FORTRESS DISTRIBUTOR

1-3	$29.95
4-9	$26.50
10-up	$20.00

Specify Gold Or Silver Size

STORAGE SALES TERMS

Buyer Pays Only Local Shipping Costs
Inquire For Shipping Costs & Larger Inventory Points
Mo. 6 Month Bags, Boards, & Boxes To Gain Best Rate
MasterCard & VISA Accepted
Checks For C.O.D Must Be Pre-Approved
All Orders Shipped Within 24 Hours
NC Residents Add 6% Sales Tax Or Provide Tax #

ALL OUR STORAGE PRODUCTS ARE MADE WITH PRIDE IN THE U.S.A!

™ & © 1993 Marvel Entertainment Group, Inc. All Rights Reserved.

HEROES Aren't Hard To Find™
AMERICA'S COMICS SOURCE

HEROES SIGNED EDITIONS

HULK/FUTURE IMPERFECT Set: $24.95
Signed in green Hulk blood by Peter David, George Pérez, and Tom Smith
Full Stamped Certificate Of Authenticity included

BATMAN/GRENDEL: DEVIL'S RIDDLE/DEVIL'S MASQUE Set: $19.95
Signed in Grendel-let blood red by Matt Wagner
Full Stamped Certificate Of Authenticity included

More Signed Comics (no special cert.)	
HELLSTORM #1 & #2	$5.00
Signed by Michael Bair	
SPIDERMANIOR: STRANGE	
THE WAY TO DUSTY DEATH	$7.00
Signed by Michael Bair	
SUPERMAN #75	$495.00
Platinum Edition	
Signed by Mike Carlin	
ADV OF SUPERMAN #500	$5.00
Signed by Jackson Guice	

These all have Dynamic Forces Certificates:	
SUPERMAN #75	$65.00
Signed by Dan Jurgens & Brent Breeding	
THE DEATH OF SUPERMAN	$35.00
Trade Paperback - 1st Printing	
Signed and Numbered by	
Dan Jurgens, Brent Breeding,	
Jon Bogdanove, and Tom Grummett	
HulkWOLVERINE	$40.00
Trade Paperback & #0	
Signed and Numbered by	
Jim Shooter and David Lapham	

ASHCANS

SPIDER-MAN #1	$50.00
Signed & numbered by Jim Lee	
X-MEN #1	$25.00
Numbered edition	
CYBERFORCE #1 Glow	$25.00
Signed & numbered by Marc Silvestri. Print on edition of 3000	
HEROMAN #1	$25.00
Signed & numbered by Neil Gaiman	
MUSIC A TS #0	$10.00
MUSIC A TS "Piggy" #1	$10.00
TRUE #1 Teal	$10.00
TRUE #1 Purple	$10.00
DARKER IMAGE #1	$10.00
HEROLYN #0	$10.00
YOMAN/MOON #1	$10.00
MAGIC STORYBOOK by Sam Dash	
IMAGE SUMMER SPECIAL	$10.00
MYSTERY INC. #1	$10.00
THE FLYER #1	$10.00
M-MAN #1	$10.00

HOT COMICS & SETS

ACTION COMICS #689 1st Appearance of Hot Superman		
1-4	$2.00	
5-9	$1.50	
10-49	$1.00	
50+	$.90	
BATMAN #492	$7.00	
5-9	$6.00	
10+	$5.00	
BATMAN #497 1st Printing Direct Sales w/ overlay cover		
1-4	$5.00	
5-9	$4.50	
10-49	$4.00	
50+	$3.50	
SPIDER-MAN: MAXIMUM CARNAGE	$19.95	
Set. Cover Price $26.40		
BATMAN: KNIGHTFALL	$59.95	
Set. Cover Price $71.40 with Commemorative Box		
THE HIGH COST OF LIVING	$6.95	
Includes both #0 & 1 w/sign. per-view		

WHOLESALE

TITLE	ISSUE	price per copy 3-9	10+
2099 UNLIMITED	1	$0.75	$0.65
AMAZING SPIDER-MAN	360	$0.75	$0.60
	361	$.90	$.75
	Ann. 27	$1.50	$1.35
ARCHER & ARMSTRONG	12	$1.50	$1.35
	13	$1.50	$1.35
	14	$1.75	$1.55
BOMBSAT	1	$1.75	$1.55
CABLE	1	$1.75	$1.55
	2	$1.50	$1.35
CAPTAIN GLORY	3	$1.00	$0.90
CYBERFORCE	3	$1.00	$0.90
DARKER IMAGE	1	$1.00	$0.85
DEMON/DR.	1	$1.50	$1.35
HARDBINDER	20	$1.25	$1.25
	21	$1.25	$1.25
	22	$1.25	$1.25
HARD C.O.R.P.S	1	$1.25	$1.15
	10	$1.25	$1.15
INFINITY CRUSADE	1	$1.25	$1.15
	2	$1.25	$1.15
	3	$1.25	$1.15
MAGNUS	24	$1.25	$1.15
	25	$1.25	$1.15
	27	$1.25	$1.15
MAXX	1	$1.50	$1.35
	2	$1.00	$0.85
MIGHTY MAGNOR	3	$1.00	$0.85
NIGHT GUILDER	1	$1.50	$1.35
NAI	1	$1.25	$1.15
	12	$1.25	$1.15
ROBIN	1	$1.50	$1.35
SABAN'S SIX	Ann. 1	$1.95	$1.75
SAVAGE DRAGON II	1	$1.00	$0.85
SHADOWHAWK II	1	$1.75	$1.55
	2	$1.25	$1.15
SOLAR	24	$1.25	$1.15
SPAWN	1	$1.25	$1.15
SPIDER-MAN UNLIMITED	1	$1.00	$0.85
SPIDERWATCH	1	$1.00	$0.85
SUPREME	5	$1.00	$0.85
SAVAGE STUDIOS SAMURAI SPECIAL	1	$1.25	$1.15
TRENCHER	1	$1.75	$1.55
	2	$1.00	$0.85
UNCANNY X-MEN	300	$2.00	$1.75
VERSUS MAN	1	$2.00	$1.75
WOLVERINE TRILOGY	1	$1.50	$1.35
WILDSTAR	1	$1.25	$1.15
	2	$1.25	$1.15
YOUNGBLOOD	1	$1.25	$1.15
IMPERIAL			

COMICS SALES TERMS

All comics are NM/M condition
Minimum Comics Order $20.00
Minimum Qty. per issue from Wholesale Set on 3
Commercial U.S. add $3.00 per order for shipping & handling
Rest of world: Exact freight required
N.C. residents add 6% sales tax

CALL TOLL FREE TO ORDER OR FOR MORE INFO! 1-800-321-HERØ (4370) • FAX: (704) 394-8464

VISIT ANY OF OUR FIVE CAROLINAS LOCATIONS!

Midwood Corners Shopping Center
Corner of Central Avenue & The Plaza
Charlotte NC
(704) 373 7462

Silas Creek Crossing Shopping Center
3234 Silas Creek Parkway
Winston-Salem NC 27103
(919) 765 4370

Heroes Plaza Shopping Center
1415-A Laurens Road
Greenville SC 29607
(803) 233 5488

Westgate Mall
At The Intersection Of I-85 & I-26
Spartanburg SC
(803) 574 1713

Northbridge Shopping Center
1670 Highway 171
Charleston SC 29407
(803) 766 6611

OR ORDER BY MAIL TO:

Heroes Office & Warehouse
Post Office Box 9181
Charlotte NC 28299
(704) 394 6404

SILVER AGE: In addition to the old stand-by titles everybody seems to want in pristine condition *(Amazing Spidey* 1-50, FF 1-100, *Brave & Bold* 1-64, *Showcase* 1-84, etc), other titles are picking up steam. Included in this group are *Avengers* #57-130, *Silver Surfer* #1-18, *Mad Magazine* (any), plus two fairly dormant genres; war comics and westerns. The sales are not astonishing, mind you, with all sales being at or near guide, but this is an area we'll watch closely to see if trends develop.

A recent trend already reported here in the past few months is the continued strength of non-superhero Silver Age books doing remarkably well. Dells (including movie and cartoon titles like *Four Color* and *Movie Classics*), *Marge's Little Lulu* (there's enough demand here to support a reprint series, I believe), Archies (particularly *Betty & Veronica*) The Silver Age bargains are here, folks, along with some just plain fun comics

MODERN AGE: As the summer comes to a close, our in-store top new comics titles are: *Superman, X-Men, Batman, Uncanny X-Men, Spawn, Ren & Stimpy, Sabretooth, Wildcats Trilogy, X-Men Adventures, Amazing Spider-Man* and *X-Men 2099*. A few notes need to be added here. I predict that Superman will almost certainly fade down the list as that title returns to normal.. Spawn has dropped precipitously (more than 50% in the last four months), but still is a top seller. . Ren & Stimpy sales remain strong after issue #10, which is where we usually see a significant drop. *Sabretooth* made a strong debut, as did *X-Men 2099*.

For all the heat Marvel has been taking recently, sales on their top titles are very strong here (I also think they could easily discontinue their bottom 25-30% of titles and only lose about 10% of sales). However, Marvel UK sales are dismal here. Sorry, folks, but I think it's time to pull in the reins.

Image sales here are not nearly as stellar as they were just a few months ago, possibly because too many books are being done by second-tier staff Valiant, Dark Horse, and Malibu are holding their own. Dark Horse's *Comics Greatest World* is a sales disappointment for us, even if the comics are well done and fun to read (and a bargain at a buck each). DC's Vertigo continues to be strong, with Jonah Hex being the surprise sell-out. Defiant's debut has been controversial and disappointing here. With too much attention given to the "Plasm binder fiasco", the comics seem somehow secondary

Topps Comics also needs to be mentioned, not only for the very strong showing of the *Jurassic Park* comics and the good showing of *Ray Bradbury Comics*, but for the weakness of the *Secret City Saga* comics. These are good comics that are being overlooked in a crowded market

Independents continuing to find new buyers and readers are *Bone, Madman, A Distant Soil, Negative Burn, Starchild,* and *Wandering Star*. Check 'em out.

As for recent back issues, our best sellers include *X-Men, Spawn, Sandman,* and *Amazing Spider-Man*. Strong showings recently come from *Daredevil, Excalibur,* and *Star Trek* (all companies, all series), *Fantastic Four* #368-380, *Batman Adventures* and *X-Men Adventures* (we are noticing a bunch of new young readers coming into the store recently).

Market Notes: Flying Colors recently took part in the Marvel Mega-tour, which brought close to a thousand people to the store in one day (!) to meet creative people and Spider-Man, Wolverine, Magneto and Ren & Stimpy, too. This kind of outreach program exposed many people to the fun of comics for the first time, and we expect sales to reflect that in the months to come Particular titles to watch in this regard are *X-Men Adventures* and *Ren & Stimpy*.

The San Diego Comic-Con was another monstrous success. A crowd of close to 30,000 gobbled up the comics for four days straight More than key Golden and Silver Age comics or the flood of Image and Valiant books... the thing I noticed was the growing market for original comic book art. Granted, the various auctions (Sotheby's and Christie's) have heightened the awareness of this area of comics collecting, but in my eight years of going to San Diego, I've never seen so much original comic book art. I was concerned to see that money spent in the art market and possibly coming from those who would otherwise be spending it on key Gold & Silver books

Publishers. What's the name of that old song? "We Don't Need Another Hero." The market is saturated in super-heroes, and producing more titles featuring endless super-powered slug-fests. It does not bring new readers into the hobby, it only makes the choices more difficult for the current audience. If you're going to continue to produce new super-heroes, please give us ways to attract more buyers for super-heroes

Fans: There are over 700 titles being offered to you each month, 'though you may see only a couple of hundred of 'em This is a great time to be a fan of comic books and I urge you to do the following. 1) Buy what you like to read and not what you think will be "worth something someday". 2) Tell your retailer what you like and don't like about the comics you read, because this will influence ordering on future comics. 3) Put yourself on a comics budget. We have found the collectors who do this remain happy collectors for a lot longer than those who "binge" and then later want to purge. 4) Write to the editors of the comics you read, with praise and criticism. The creation of comics is mostly solitary work and feedback is essential to keep the link between creator and reader. 5) Have fun with this most excellent pastime! Most of all, remember that comics don't have to be hot to be cool! 'Til next time, keep those four colors flying!

JOHN DOAN
Cosmic Comics
208 N 66th Suite 208A
Lincoln, NE 68505
(402) 467-2727

Well, well, well. The Summer glut of 1993 is drawing to a close, kids are back in school, and the college students are back in town. All I can say about this Summer is... fantastic The glut that was forecasted did not really affect us We ordered to sell out, satisfied our customers, had fun at the same time, and experienced a very successful Summer A huge thank you goes out to our customers and to our employees.

New Comics - DC. Superman and Batman sales have been strong all Summer. I expected sales to slow down with such long storylines but they never did. If anything, sales increased. The Bloodlines storyline on the other hand did not seem to keep a very strong hold on our customer's interests. Titles which are getting continued attention are the *Flash* and the *Legion* titles. DC's Vertigo line still continues to pick up readers and the upcoming *Children's Crusade* should be a big success here.

Marvel: I feel still too many titles. Do we really need that many UK titles? Sales are practically nonexistent on these books so what is the point? The *X-Men* titles still fly off the shelves as always though Interest in *Spider-Man* is slowing down and Marvel is going to destroy the Fantastic Four. (Yeah, right). So is anything besides the *X-Men* hot? Yes. Overall The quality on many titles. Do we really talk of the shop and Frank Miller's series was an instant sell-out. I feel that Marvel is slowly listening to the fans and are putting some substance into their books. Let us hope that it is not too late.

Image: Late books lead to lack of interest Sales are still dropping for a majority of titles. By being late, the customer's dollars are going to the books available on the shelves at that moment Image is making some progress, but they still have a lot of work to catch up on. Our customers love the books, but don't like waiting

Valiant: Here, the speculators have dropped this company, but the fans remain Sales are steady on most of the Valiant titles with *Turok* being the strongest Watch out for Ninjak in November.

Malibu/Ultraverse: Now this stuff really took us by surprise. These books just keep selling out week after week. There is a real excitement generated here and the fans love it. The formula of timely books filled with decent talent really works sometimes Who would have guessed? I expect Barry Smith's Rune to be a smash hit.

Dark Horse. *Comics Greatest World* is a pleasant surprise. The one dollar cover price is very tempting in a world where the average price of a comic is around two-fifty Dark Horse has a lot of quality product coming out in the next six months which should be outstanding. Watch out

Current Back Issues - A general slow down in sales just because there is so much new product out there to keep those extra dollars tied up. DC: Request for *Superman* and *Batman* all Summer long. Huff said. Marvel: X-titles keep moving and there is some interest in back issues of *Spider-Man, Daredevil,* and the *Hulk* but other than that there is not much to report. Valiants: High priced comics which crawl out of here. Image: Strong interest in *Spawn, Cyberforce,* and the *Pitt* Moderate interest in the other titles

Silver Age - Acquisitions: We just picked up a collection of Silver Age comics which range in condition from fair to very fine.

Cards - Marvel cards are still hot and in demand. I cannot tell you how many requests I get for Marvel Masterpieces. Star Wars and Star Trek cards are also a much desired item here. Pogs, on the other hand, are not at all popular here. Maybe it will eventually catch on, but I doubt it

Overview - It seems to me that the market is just coasting right now. Perhaps some titles have increased in value too much too soon. Also, if you take into consideration how much of the customers dollar is devoted to new material, there seems to be little left to invest in back issues. The comic companies do not make any money in the back issue market, so they are going to be doing as much as they can to make sure that dollar is spent on their new product Just a thought. As always keep reading those comics that you buy, and, make mine Overstreet.

STEVE SIBRA
Rocket Comics
8544 Greenwood Ave N
Seattle, WA 98103
(206) 784-7300

Well, the Summer sales season is, for the most part, behind us. There have been a few changes worth note in the buying trends of comic collectors this year.

Summer has traditionally been a period of strong back issue sales for me, especially Silver Age and Golden Age material However, the Summer of 1993 has seen a definite drop in interest in these types of books. With the absolute glut of new material on the market right now, new issue sales predominate. The majority of my back issue market the last few months has been centered on the recent stuff—customers looking for books to complete their collections of the recent *Batman* and *Superman* storylines, *Ren & Stimpy, Bone,* and *Spawn,* for example. I've also had solid demand for *Sandman's,* especially those difficult issues between 12 and 30 Valiant titles still sell as back issues but there has been a definite lessening of demand, especially for the "high-end" Valiant's such as *Magnus* #12, *Solar* #10, *Harbinger* #1, etc.

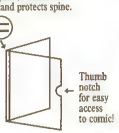
The new issue marketplace finds everyone cranking out a new superhero "universe" (or two, or three, or four!) and, while new issue sales are strong, at the same time the marketplace is being

Dealers & Collectors!

Never Handle Your Comics Again, Even When Reading!

Featuring the SANDWICH READING BOARD

Square spine so comic fits perfectly and protects spine.



COMIC READING BOARD

COMIC SANDWICH SEAL

A LOCKING SLEEVE AND A SANDWICH READING BOARD PACKAGED TOGETHER!

- UV barrier - prevents fading • No PVC • High clarity
- Protects comics completely, front, back, edges, & spine
- Made of polyester mylar® film (PET)
- Sandwich Reading Board (12 mil) • Locking Sleeve (9 mil)
- Manufactured by Rembrandt

SNAP HAPPY PRODUCTS
800-859-7624
816 North 123rd Ct.
Omaha, NE 68154

Patent Pending

Dealers & Collectors!

New from Snap Happy®

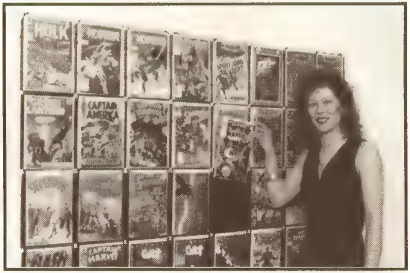
The Collectors' 6-Pack!

6 Wall Frames in Each Collectors' Pack

Collectors 6-Pak Only $2.98 suggested retail

Patented
Manufactured by Rembrandt

- Collectors, these are the same wall frames the comic stores use to display their large number of comics!
- Frames snap together to form any size wall display.
- Do an entire wall inexpensively!
- Frames hold comics from 1950 to Present even when bagged and boarded.
- UV Barrier — prevents fading!
- No PVC
- Only top row fastens to wall with finishing nails through holes in snaps. The rest of the rows hang freely!
- Once frames are on the wall, comics slip in and out easily.



* Both Comic Sandwich Seals and the Snap Happy Wall Frames are available in this months order catalog thru these distributors:

Andromeda (Canada)
Capital City
Comics Hawaii
Comics Unlimited
Diamond Comics
Friendly Franks
Hamps Supply (TX)
Heroes World
Kingpin Corp.
Lee Tennant Enterprises
Multi-Book (Canada)
Styx International (Canada)

bogged down by this abundance of new lines. The superhero market is thoroughly saturated; I mean filled to the brim! I wish publishers would wake up! If the comic market is going to expand, it must do so in areas other than superheroes. I feel a perfect illustration of the problem here is Marvel. Marvel has... six different universes these days? Is the company's goal to put out so many titles that the smaller competition will be crowded off the shelves? I feel they did this on a smaller scale in the mid-eighties when faced with the notorious black and white glut.

Many of these new "universes" by the various publishers are completely dead in the water here in Seattle. If Marvel UK had limited itself to a couple of quality titles, I feel it could have built a following in this area; however, with all the books they are cranking out now the few people I had who were following the line have given up, and I have essentially stopped ordering Marvel UK.

Also without a detectable heartbeat are the Marvel Frontier books. Heavy Hitters (batting about .067 in the local sales league) and DC's Milestone line. Barely breathing and about to collapse at any minute include Deathwatch (appropriately named considering sales), Razorline and Ultraverse. Defiant's Plasm has been greeted with a very mediocre reception, though its really too early to say on this one.

That's it. Thanks for reading and see you next time

DAVE FINN
Incognito Comics
14 Starnes Court, Union Street
Maidstone, Kent, UK ME14 1EB

Hello, and welcome to our first market report. I'd like to thank Bob, Gary, and Michael for giving us the opportunity to tell you all a little of what's happening to the comics industry from our corner of the world. As well as running our store, we attend approximately 65 comic shows a year around the UK which gives us quite a rounded view of what's happening in the UK market, whether with Golden Age books or the latest releases.

Golden Age - With so few Golden Age books surfacing in UK collections, any that do appear generally sell quite briskly, especially early Timelys and single character DC's (*Batman* and *Superman*, not *Detective* or *Action*). *All-Star Comics* are another favorite. I'm sure the market would certainly be a lot stronger, if the books were more readily available. We've only unearthed one reasonable size Golden Age collection in the UK in the last four years, so therefore we have to do a lot of Golden Age shopping in the US to try to keep our customers happy. Recent sales include. *All Star Comics* #7 FN+ $1100; *Captain America Comics* #10 FN+ $975.

Silver Age - By far, the biggest sellers for us are the Silver Age books, whether they are keys or not. Almost any book in VF or better sells well at Guide, as do those in low grade. The mid grade books, as always, seem to stick like glue. Any Hero Marvel/Atlas books are the only exceptions to this rule as they are so much in demand that they sell in almost any grade. Though fads may come and go, good old Spidey, is still top of the Silver Age heap with the first 150 issues in constant demand. The Fantastic Four follow a close second. DC Silver Age books sell a little slower for us, probably due to their slightly more limited availability - if we had more, we'd sell more! Dells and Gold Key Film and TV tie-ins with nice photo covers are also very popular.

Last months sales include *Daredevil* #1 VF+ $1100, *Mystery* #83 VF $1600; *Tales of Suspense* #39 VF- $1495; *Brave and Bold* #28 FN $1200, *Justice League of America* #1 VF $1495. Great books to sell, but they are so hard to replace.

Post Silver Age/Bronze Age - We sell more copies of *Conan* #1, *Green Lantern* #76, *Defenders* #1 and #10 and *Tomb of Dracula* #1 than any other books from the 70's. Their affordability and quality of story and art make them firm fan favorites and potential investor targets. Unfortunately, most other 70's books are dead in the water here.

Modern Comics - In our store, DC's Vertigo titles *Sandman* and *Hellblazer*, are our best regular sellers apart from *Spawn* and the X-titles, and their sales continue to increase as some of the slower titles continue to die. Strangely though, even though they sell well, the pre-Vertigo *Sandman* and *Hellblazer* back-issues sell well if priced below GPA prices. It's very difficult to sell a *Sandman* #1 for more than $20 in the UK (half guide). Most of the modern trends in the US have been reflected in the UK market, including the rise and fall-tering of Image. What a difference a regular monthly schedule makes to the success of a title. Malibu Ultraverse titles are just taking off here, possibly at the expense of some Image, Valiant, and Dark Horse titles. *Superman* sales have dropped off now that the Original is back, but *Batman* sales remain strong into Knightquest.

A British Perspective - As we write this market report, we're also preparing for the UK Comic Art Convention, the English comic trades annual showcase. Smaller than the US cons with around 2000 fans attending, but still the largest show in the country, and the most important. The regional shows throughout the year draw between 200 and 700 approximately. One of the most popular comics in the UK is still *2000AD*, the birthplace of Judge Dredd, and the one time home of many of the British artists and writers currently working on the US produced books. Look out for the value of *Prog* (issue 2), Dredd's first appearances, as the movie looms nearer. Currently its about $50 here

Before we go, we'd like to say a big thank you to all the great people who made us welcome at the San Diego Con this year, and we look forward to seeing you all again next time. So until next time, Make Mine Overstreet - but you knew that didn't you.

HUGH O'KENNON
2204 Haviland Dr.
Richmond, VA 23229-3120
(804) 270-2465

As I write this, we are emerging from the hottest and dryest Summer in 100 years. Even though the weather has been oppressive, my little corner of the comic book world has continued at a good pace. I have acquired several nice Golden Age collections and I have sold some nice books from previous sales catalogues.

In past years my business, which is strictly mail order, would fall off during July and August as many collectors held on to their funds to spend at conventions. Business would then gradually pick up until it hit a high point in late October and November as people began buying for the Christmas season. In recent years this has changed and now buying is fairly steady throughout the year. In fact, some of my biggest sales this year were during the time of the San Diego convention.

Since my last report, I have become aware of the fairly large number of collectors who collect *Looney Toons*, especially the first 20 or so issues. I haven't had many of these recently, so this trend apparently passed me by. I recently acquired a VG copy of *Looney Tunes* #1 and before my catalogue listing was issued, word got around and I have already received five orders for it. I sold it to the first caller for $550 and probably disappointed a number of other *Looney Tunes* collectors. I believe that issues #1 through #10 or so are more scarce than *Walt Disney's Comics and Stories* #1 through #10.

As for Golden Age sales, DC, Timely, and to a lesser degree Fawcett still lead the parade. There are other books that sell well, but can be difficult to find. Books such as Fox and Centaur, #1 issues of most titles, and odd titles, sell almost as fast as they can be acquired. Non Timely covers by Schomburg are quite in demand. These were fast movers before Steve Gentner's article in a recent CBM, but they seemed to accelerate after the article. Still the champ, however, are the *Capt America* comics. All issues are in high demand and can sell over guide in all grades. *More Fun* issues with the Spectre on the cover are also hard to find and easy to sell as are *Adventure Comics* with Starman covers and old Sandman covers

It is a continuing story with Silver Age comics. *Showcase* and *Brave & Bold* are the leaders, followed by most DC titles of the 1950's and early 1960's. *Mystery in Space, Strange Adventures, House of Secrets* and *House of Mystery* are just a few of the titles that move rapidly in higher grades. In fact, the very good and fine copies from this period sell and there are quite a few bargains if you can accept lower grades

As for the future, I believe that books after the end of the Golden Age to the start of the Silver Age (1946-56) are due for increased interest. The books from this "Great Interregnum" are scarce and so far, under priced. Keep your eyes on them

GREG PHARIS
San Diego Comics & Collectibles
6937 El Cajon Blvd
San Diego, CA 92115
619-698-1177

Hello from San Diego. Just a few things to report this month.

Golden Age - Acquisitions: A few *Batman's* and *Detective's* in low grade. *Batman* #7, 9, 10 ranging from fair to good, and *Detective's* #115, 118, 128 (great Joker cover), 133, and 184 ranging from fair to fine

Silver Age - Acquisitions: Disney runs - *Walt Disney Comics and Stories* #'s 160-250, and *Uncle Scrooge* #'s 73-200 (all mostly lower grade)

New Comics - Pre-Unity Valiants are selling well again after a brief slowdown. Superman titles are really moving even back issues from the last 4 years. Marvel's *Daredevil* is picking up steam with their "Fall from Grace" storyline. I like DC's "Golden Age" mini-series and I'm not the only one as it is selling great. It is a $4.95 cover, but well worth the ride.

Until next time, take care!

KELLI STANLEY
TANA HALL
The Funny Papers
5957 Geary Blvd
San Francisco, CA 94121
415-752-1914

Hello again from San Francisco. Now that the Summer is officially over, let's focus on the winners and losers of the past season's superhero universe slugfest. I'll use the same test as I do for determining if spaghetti is well-cooked - throw it on the wall and see if it sticks. Lots of companies did lots of throwing - so let's see if anything stuck!

The Contenders - The new kids on the block. Continuity, Dark Horse, and the Ultraverse (Malibu).

And the Marky Mark award for outlasting the fame of siblings goes to ... the **Malibu** Ultraverse! This Superhero "verse" seems to generate more excitement every month. The strongest sellers are *Prime, Strangers, Hardcase,* and *Mantra*, with second issues of *Prime* and *Strangers* becoming very difficult to find. Moreover, this line of books is winning its readers from former Valiant, Image and Marvel collectors! From the look of some future series (like *The Solution*) I think this Universe is a real power player and well-worth trying.

Dark Horse is still what the name implies. It appears that the "Comics' *Greatest World*" audience is older, more sophisticated, and already a likely Dark Horse customer. The price on the dollar books

COMPARE THE RESULTS!

A recent independent laboratory test of the top selling backing boards shows that *many boards claiming to be acid free are not*

THEY ARE NOT EVEN ACID NEUTRAL (7.0pH)!

Don't take a chance with boards that are so called "acid free".

True archival, acid-free boards must have both a **minimum** pH content of 8.0 - 8.5 and a 3% calcium carbonate buffer **throughout** - not just on the surface.

BCE meets these requirements.

Supplier	Claims	Initial pH	1 Year pH	5 year pH	10 year pH	50 year pH	100 year pH	Calcium Carbonate Content
Bill Cole Enterprises	"True acid-free backing boards"	9.33	9.31	9.30	9.11	8.81	8.71	5.5%
Wizard Back Bones	"Guaranteed acid-free"	6.89	6.37	6.31	6.27	6.19	6.09	1/10 of 1%
Friendly Frank	"Lab tested to be acid-free"	6.84	6.40	6.29	6.25	6.09	6.00	1/100 of 1%
Flip Cards & Comics	"100% acid-free/ archival safe"	6.78	5.41	5.89	6.01	6.03	6.66	2/10 of 1%
Lee Tenant Enterprises	"Acid-free at time of manufacture"	6.45	5.81	5.89	5.92	5.93	5.89	2/100 of 1%
Capital City Distribution	"Acid-free at time of manufacture"	6.38	6.03	6.01	5.87	5.81	5.67	35/100 of 1%

Acidity and alkalinity are measured in units of pH, with 0 being the most acidic and 14.0 the most alkaline. Neutral is 7.0 The scale is based on powers of 10, therefore a pH of 4.5 is actually 200 times more acidic than a pH of 6.5.

Buy your preservation supplies from the preservation professionals℠ at Bill Cole Enterprises.

Send today for our FREE 1993 preservation supply catalog.

PAYMENT MUST ACCOMPANY ORDERS
MA residents add 5% sales tax.
24 hour Toll Free Order Line for Mastercard, Visa and Discover Orders Only

1-800-225-8249

This is a recorded tape and does not relay product information or messages.

Bill Cole Enterprises, Inc.
P.O. Box 60, Dept. CBM 7
Randolph, MA 02368-0060
(617) 986-2653 FAX (617) 986-2656

Thin-X-Tenders™ is a trademark of Bill Cole Enterprises, Inc
The Preservation Profess onals℠ is a servicemark of Bill Cole Enterprises, Inc

Thin-X-Tenders™

24 mil Comic Book Backing Boards

Genuine Acid Free

8.0-8.5 pH with a 3% calcium carbonate buffer throughout

Thin-X-Tenders™			PRICE PER CASE (10 packages of 100 boards per case)				
Cat #	Size in inches	For Use With	1 - 4 cs	5 - 9 cs	10 - 19 cs	20 - 39 cs	40 cs +
215	7 3/8 x 10 3/8	Silver/Golden Age Comics	44 50	41 50	38 50	35 50	31 50
225	6 3/4 x 10 3/8	Current Comics	38 50	35 50	32 50	29 50	25 50
235	7 x 10 3/8	Standard Comics	38 50	35 50	32 50	29 50	25 50
295	7 3/4 x 10 1/2	Super Golden Age Comics	45 00	42 00	39 00	36 00	32 00
305	8 1/2 x 11 1/4	Standard Magazines	49 00	46 00	43 00	40 00	36 00

You may mix and match sizes to obtain higher quantity pricing discount

SHIPPING AND HANDLING for each case of 10 packages add the following amount if your zip code begins with:

Cat #	0,1	2,4	3	5, 6	7	8	9	APO, FPO, AK & HI	UPS to Canada	All foreign countries
225/235	$11 50	$15 00	$18 25	$20 50	$23 75	$24 75	$26 75	$36 50	$45 00	Call us
215, 295, 305	$14 50	$17 75	$21 00	$23 25	$26 25	$27 50	$31 00	$38 00	$51 00	Call us

Save on shipping when you order 10 cases or more. Call for details!

encouraged many to pick up one or two and give it a try, but the concept and titles don't seem as "reader friendly" as the Ultraverse. However the overall quality of the books is excellent, and at least 2 characters - X and Ghost - have generated back issue excitement, with X's first appearance. In *Dark Horse Comics* 8 going for about $3. Don't count this company out of the race.

Continuity: Ah, Neal Adams. I had such high hopes for this one. It's not exactly a major hit, and it's not exactly a flop. On the negative side it's problem is what its always been - lateness. less than perfect editing doesn't help. either. When one produces a major, multi-title crossover, one needs to issue the books in order and on time. So Neal and Co. win the "War of the Gods" award for this one. On the plus side the cards helped push sales (but get rid of the sports personalities, puh-leeze!) Valeria and Spawn crossover. If it's good, and it comes out on time, it might tip the scales back to Continuity

Valiant is slip sliding away here and the old formulas don't seem to be working. Also speculators are dumping large quantities of "hot" new books - mainly Valiant and Image - on the market - and since the Valiant market was predominately speculator driven, once the perceived "value" of these books plummets so does sales. I feel all this is a sign that the "speculation/pseudo-collectible/comic implosion may be starting.

Image is also slipping here as customers are actually tiring of waiting for monthly books that are "tardy" (*Pitt* 2, anyone?) *Spawn* is still as popular as ever, partly because it's produced on time by the artist that created it What our customers are not buying are the books with characters "created" by a main Image artist, but written and/or drawn by a totally different team. For the archetypal "Image company" many feel such studio work is almost "cheating" and sales here are starting to reflect this.

Marvel. Most retailers I know from around the country say the same thing: Marvel orders are extremely low. Many titles from the "branch-out imprints"-*Frontier, Epic "Heavy Hitters", Razorline,* and especially *Marvel UK* - sell in numbers below most small independents. We sell more than 3x the number of *Elfquests* than, say, *Lawdog.* My irritation grows every month when I see a title that has a chance (like Alpha Flight) canceled Marvel seems to be adding unfamiliar stuff and letting proven fan-favorites languish. Marvel used to be truly great and could be again with a different approach.

And the Winner is **DC** There's a man younger than my father in the White House (who reads comics), the Berlin Wall is torn down, there is burgeoning peace in the Mid East, a Superman TV show is on the air, and The Man of Steel is once again the most exciting thing in comics! This really must be a "new frontier!" Batman, Supes, the Vertigo line-even the Bloodlines annuals-1993 seems to be DC's year. It's sales grow and it's using that growth into focused new product: successful spin-offs like Catwoman and Robin. Overall, DC is the winner by a TKO!

Back Issues - Silver Age is going strong. We stopped purchasing anything other than pre-1970's material a while ago. We'll trade for more modern stuff, but we don't buy it. The strategy works for us. We have a nice Silver Age selection which moves quite well for us. All Marvel, DC, Dell, & Gold Key sell briskly, as do Classics Illustrated Movie/TV stuff has hit a peak, and unless it's tied in with something as unfathomably popular as The Partridge Family or The Brady Bunch, sales are slow. Archies from the 1960's are fast movers, though Disney and Looney Tune titles just sit Horror material, and obscure titles by famous artists (Ditko's Charlton stuff, for example), sell quickly. Golden Age material is slow to acquire and slow to sell, if it's not an early *Superman, Batman,* or *More Fun.* Overall, a very healthy market for the economic climate!

Conclusion - Honorable mentions in this Summer's comic book wars are. Triumphant Comics (though most of the interest they've generated is from the speculator market), Now Comics (Mack Bolan: the *Executioner* is the big hit that *Mr. T* is not), and Defiant (who wins the plenty of smoke but no fire award for generating mass publicity and few sales) We haven't heard the last of these guys, folks. Until next time, we'll see you in The Funny Papers

JAMES MACNAUGHTON
Jessie's Comics
631 Forest Ave
Portland, OR 04101
(207) 774-2215

The Big Secret - Greetings this month from Portland, Maine First I would like to talk a little bit about the current comic glut of '93. Being a retailer, I strife to make a profit, by finding the best deals on comic back issues so that I can offer them at a very competitive price to my customers. During the last year there has been a major change of business in the comic industry that has been a distributor/retailer secret. I'd would like to explain this secret to fans, collectors, and comic investors.

The way we (direct market retailers) order comics is sort of like trying to predict the future with a crystal ball. It's not so much knowing what's hot today we have to pre-order three months in advance and try to guess what will sell (and what will not sell)

But a major change has occurred in the industry (now for the secret). That change is called the weekly "liquidation list" of comics. Our store deals with Capital City Distributors in Rockland, MA Each week, we receive a liquidation list of comics being offered to us at **80 and 90% off cover** Months ago, I would order 100 copies of each *Spawn* in advance and receive a 45% discount. Now I only order 20 copies in advance and I wait to order the other 80 copies when they hit the liquidation list at 80% plus off.

Take, for example, *Plasm* #1. Last month I ordered it from the list at 85% off of cover price. Then later, during the so-called "sold-out period" the book's value increased because they were not available

Many comics from the independent companies (such as titles from Dark Horse, Now, AC Comics, Image, Valiant, Malibu) that I would normally order in larger numbers, I now order very conservatively.. only buying issues to fill my customer subscription lists. I then wait for the liquidation list for the copies to put on my shelf for the casual walk-in customer

As an example, this issue of the weekly liquidation lists, *Savage Dragon #2, Shaman's Tears #2, Super Patriot #1, Gun Runner #1, Spectacular Spider-Man #204, Archer & Armstrong #15, Solar Man of the Atom #26, Animal Man #63, Batman Adventures #12, Vampirella #4,* and many more titles at 80% and more off cover price. You may see a "glut" in some places on these titles, and the liquidation just may be the reason.

Now that Wal-Mart, Home shopping networks, the Comedy Channel, and many other new retailers entering the comic market, all the "rules" are changing. The big publishers are printing larger amounts, while it seems the small publisher can't get a break

I think a good consumer tip is to be especially wary of books that suddenly increase significantly in value within the first sixty days of release. It's been my experience that one can find most of these books at a much more reasonable price later on if you shop around a bit. (This of course does not include the earlier Valiant's such as the pre-Unity and Unity titles which came out before this practice became so popular.) Now let's move on to the report

Marvel - We are very excited to hear from one of our good friends at Marvel, Rick Parker, that Beavis & Butthead from MTV will be appearing in comic form from the house of ideas early in '94, with the artistic talents of Rich as penciler, letterer, and inker. *Spiderwoman* #1 looks good but sales have been a little slow on this one, but I believe it will pick up. *The Biker Mice From Mars* #1 is moving very slowly, but the *Spider-Man* and X-titles are fairing very well. The *2099* titles are holding their own with the exception of *Ravage. Thunderstrike* moved very well and I don't believe the glittery cover was the sell point. Again we have not received the *X-Men Survival Guide to the Mansion* which was supposed to be released in July, but we have heard from a very good source that it will be coming out by the 28th of September. Pre-sales on this book have been very high. Marvel is still the leader in sales here and for my money the leader in talented artists and writers. *X-Men Unlimited* has been a very good seller, the story as well as the art is excellent! We are also having a hard time trying to get *Marvel SuperHeroes Fall 1993.*

DC - What can we say *Superman* and *Batman* have saved the day for DC yet again. All the *Superman* titles have been selling very well and *Batman* has been following on his cape strings. These were the best selling titles for DC as all other titles have steadily been dying here. Back issues of *Batman* and *Swamp Thing* by Steve Bissette have been selling. *Guy Gardner, Green Arrow, Batman Adventures, The Demon,* and *Milestone* titles have not

Image - *Spawn, Maxx,* and *Pitt* are selling steadily, even though our subscribers have been dropping pretty much all other Image titles. The highly sought after *Maxx* #1 (first printing) is being re-released through our distributor again. This means anyone who wants one for cover can get it (and that paying more than cover might not be the wisest approach). Interest grows in McFarlane's *Batman/Spawn* crossover. *Deathmate Red*? Where is it? Geez

Valiant - Steady decline on all new titles. with key back issues the only ones seeing any action here. Our customers are even loosing interest in the *Deathmate* titles .

Malibu - Bravo Ultraverse! I for one am ready to admit that I was wrong, and with Ultraverse I was Several months ago I wrote that I really didn't feel that Ultraverse would do that well. boy was I wrong. All Ultraverse titles are moving very well and the new team on the Ex-Mutants have doubled our sales on that book.

Silver Age - Recently there has been a demand for Gold Key and Dell titles. The biggest demand has been for Disney. Also Warren Publications have been requested quite steadily. We have had two requests for *Millie The Model's!*

Golden Age - The old westerns and Disney's are still king.

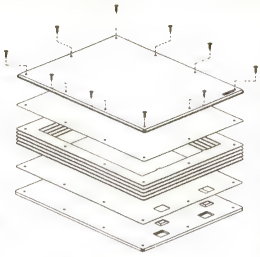
Other Independents - *Jurassic Park* comics have been selling off the shelf. Back issues from First have been selling well, not so much by any specific title, but First comics in general. Sixty percent of our customers are interested in independents from the eighties which we can't keep a good stock. I know there are probably hundreds of small publishers who published titles from that period and are now out of business. I'll bet they've got cases of these books just sitting in garages and basements (I know because I was one of them). I think now is a good time to dig them out, dust them off, and bring them to market.

Convention Report - We are busy here getting ready for our collector's showcase to be held at the Ramada Inn at 1230 Congress St. Portland, ME on November 21st, 1993. Special Guests confirmed so far are from Marvel Comics, Eliot Brown of the *Punisher Armory, X-Men Survival Guide to the Mansion, Marvel Universe,* and of course the ever popular *Marvel Fumetti Book.* Andrew Paquette also from Marvel and DC, who has worked on *Hellblazer, Daredevil,* etc. Confirmations on other guests have yet to arrive, we will keep you posted.

Is Your Favorite Comic Book Protected To Your Satisfaction?

Does your present method of conservation offer you the same "peace-of-mind" that owning a FORTRESS can? Questions only you can answer, but when you decide to get serious about protecting the comic books you love…CONTACT US. We're the Pedrin Conservatory. We are the makers of the FORTRESS, the finest archival protection system in the world. We don't sell comic books…we just protect them better than anyone else.

FOR MORE INFORMATION: (415) 369-9307 PHONE/FAX – OR – VISIT YOUR NEAREST AUTHORIZED FORTRESS DEALER.



ALASKA

COLLIN L. DEY
Dey, Collin L.
8780 Jewel Terrace Circle
Anchorage, Alaska 99502
(907) 248-5924

CALIFORNIA

LEE'S COMICS
Lee, Hestor
3783 El Camino Real
Palo Alto, California 94306
(415) 493-3957

HI-DE HO COMICS
Smith, Mike
525 Santa Monica Blvd.
Santa Monica, California 90401
(213) 394-2820

AMERICA'S BEST COMICS & COLLECTIBLES
Stanton, Alan
P.O. Box 5085
Huntington Beach, California 92615-5085
(714) 536-4685

COMIC ZONE
Mabray, Paul
2997 Jefferson Street
Napa, California 94558
(707) 258-1991

PACIFIC COMIC EXCHANGE, INC.
Roter, Robert
P.O. Box 34849
Los Angeles, California 90034
(310) 836-PCEI

CONNECTICUT

COMIC CONNECTION
Sedwick, John
727 Boswell Avenue
Norwich, Connecticut 06360
(203) 887-0483

CANADA

FUN & VIDEO GAMES
Gladue, David
4907 Gaetz Avenue (BSMT)
Red Deer, Alta.T4N 4A7
(403) 343-1858

FLORIDA

TROPIC COMICS
742 N.E. 167th Street
Miami, Florida 33162
(305) 940-8700

TROPIC COMICS
1018 21st Street (US-1)
Vero Beach, Florida 32960
(407) 562-8501

TROPIC COMICS
Chruscinski, John
313 South State Road #7
Plantation, Florida 33317
(305) 587-8878

GEORGIA

SHOWCASE COLLECTIBLES
Linkenback, Sean
2880 Holcomb Bridge Road
Suite B19
Alpharetta, Georgia 30202
(404) 594-0778

HAWAII

JELLY'S
Lau, Percy
98-199 Kam Highway
Aiea, Hawaii 96701
(808) 486-5600

COMICS HAWAII DISTRIBUTION
Haar, Ronald
4420 Lawehana #3
Honolulu, Hawaii 96818
(808) 423-0265

ILLINOIS

COMIC CAVALCADE
Christensen, William
502 East John Street
Champaign, Illinois 61820
(217) 384-2211

KANSAS

THE GATEKEEPER
Colture, Wes / Davis, Monique
2613 S.W. 21st Street
Topeka, Kansas 66604
(913) 232-3429

NEW MEXICO

BRUCE'S COMICS
DeDomenico, Paul / Ellsworth, Bruce
2432 Cerrillos Road
Santa Fe, New Mexico 87501
(505) 474-0494

TEXAS

R&G COMICS & CARDS
Lack, Gerald
1616 Wisteria
McAllen, Texas 78504
(512) 686-2035 or
(512) 581-0461

HBC COMICS & GAMES INC.
Wilhite, J.R.
17776 Tomball Pkwy., Suite #24
Houston, Texas 77061
(713) 446-1315

LONESTAR COMICS & SCI-FI
Saunders, Buddy
511 East Abram Street
Arlington, Texas 76010
(817) 265-0491

VIRGINIA

RICHMOND COMIX INC.
Miller, Frank
7136 Midlothian Turnpike
Richmond, Virginia 23225
(804) 745-0401

FOR DETAILED INFORMATION, WRITE TO:

PEDRIN CONSERVATORY

P.O. BOX 219 • REDWOOD CITY, CALIFORNIA 94064

FORTRESS, Forty, VTC Shield and Tooths are trademarks of the Pedrin Conservatory. Copyright © 1991. All rights reserved. USA/International Patents Pending.

What's Hot and What's Not

DAVID T. ALEXANDER
P O Box 273086
Tampa, FL 33618
(813) 968-1805

This Summer has really been action packed with buying and selling. The major conventions have been equal to the best events of past years. The San Diego Convention in particular was an absolute mob scene. If you are able to carry on six different conversations with six different people at the same time, you'll fit right in. One highlight was that theft seemed to be on the decline this year. This is most likely due to sellers watching out for one another. Thanks everyone!

New Comics - The large majority of people who have responded to my buying ads have been desperately trying to dispose of newer comics. Books have been over printed in the 90's and the hoarders have not found any way to sell them. Most comic stores are obviously not buying in the second-only market. As a matter of fact, many sellers who call me are distressed store owners trying to keep their heads above water. Collectors, speculators, investors, store owners, part time dealers, and even distributors have been calling to dump unmovable product. Obviously this mass downward movement has depressed prices. I've recently declined a couple of accumulations of recent comics at 5 cents each.

What a Summer! - I feel something unusual has happened this Summer. Because of the massive amount of items in the market... new comic prices seem to have "unofficially" dropped! There has been such competition and such over-buying that prices on many new comics have been cut by stores in order to keep up with the competition and to keep the money flowing. Many titles initially seem as though they will sell like hotcakes. When the three month period between the ordering and the receiving of the merchandise has passed, they have cooled considerably. Comic stores are then stuck with the excess from their exuberance. To pay for next month's hotcakes, these extras are blown out sometimes at below the store's cost. In the long run, and sometimes in the short run, this hurts business. If only the ordering to receiving time could be reduced! Until this takes place, however, I feel the key is restraint, both on the part of the store owner and store customer!

Old Comics - This is the positive up-beat side of collecting. You could tell the state of the market by looking at the faces of the dealers at the San Diego Con. The people whose inventory consisted primarily of older material seemed generally happy with the activity and results of the convention. Those individuals whose focus was recent material spent most of the show figuring out how deeply they could discount merchandise that they offered at 50% off when the doors opened. Whoever could slash their prices the most on recent products could make a sale. Unfortunately, making a sale does not necessarily equate to making a profit.

Activity has been heavy on high grade Marvel and DC Silver this Summer. I'm certain that this information is not a surprise to anyone who has been studying the price guides. Let's examine some areas that might not be generally thought of as popular. Marvel and DC Treasuries from the 1970's have been on many recent want lists. I never thought I'd see the day when people wanted these.

Archie Comics from the 40's to the early 80's are sought after. Try to find a complete set of *Archie Digests!* It's nearly impossible!

1950's and 1960's Harvey comics are moving. *Richie Rich, Casper,* and *Wendy* have always had a small but loyal following, however their numbers seem to be on the increase.

In the early 1970's, DC printed all their comics in a semi-giant size 25¢ format. Get these now. All of them. Don't worry about the title.

Do you ever wonder why you don't see funny DC Golden Age comics at conventions? *Fox and Crow, Real Screen* and *Animal Antics* are the hot tickets here.

Expensive Golden Age comics in lower grades are really popular. Pre-code horror from any publisher and in any grade will sell. These books are not overly expensive and reflect one of the most unique periods in the history of comics. If you have any desire to own Fawcett superhero comics this would probably be a good time to get them.

Non Comic Update - Comic related pulps are the rage. They sell like crazy even though only a small percentage of comic collectors even know what they are. Hot items include: *Marvel Science Stories* and other pulps from Marvel Comics, *The Lone Ranger* from 1937; Buck Rogers, who appeared in *Amazing Stories* in 1928 & 1929; The Black Hood - MLJ's mystery man had 3 pulp appearances in 1941; *The Spider* - he was the Punisher of the 1930's - believe me, nobody's collection would be hurt by having a Spider pulp in it; pulps with comic artists, like *Planet Stories* with the Graham Ingles cover or the elusive pulp appearances of Jack Kirby, Al Williamson or Wally Wood. This area is ripe with items that are just plain fun and every single item in the pulp field is a bargain compared to Golden Age comics. Investors take note!

The other area that is on fire is pin-up art. This area has a strong comic attachment and the interest in Betty Page has made many collectors generally aware of its existence. Particular items of note are pin-up, cheesecake, and true detective type mags with covers by Peter Driben, George Gross, and Norman Saunders. Almost all some comic covers and Saunders is well respected for his Ziff-Davis painted comic covers and most well known for his art on the original Mars Attacks cards.

If you have an interest in Good Girl Art, you should investigate these related areas now.

Interesting Acquisitions - Some of the more memorable items I have acquired during the Summer include; *Classic Comics* #1-9, 1st editions in high grade with white pages, plus a few other issues, a nice run of 95 *Spider* pulps; *America's Greatest* #1-8; about half the set of Golden Age *Green Hornet* comics; *USA* #2; various early Timely and Quality issues, and a variety of Big Little Books.

Price Guides - Have you realize that if you bought every comic book price guide currently being published, you would have to read a new publication about every 4 days? Prices on these comics don't move that fast. This is not Wall Street. Did you notice that some of these guides let above cover price back issue prices on comics that have not been printed yet? Who is the fortune teller that supplies this information? The Psychic Friends Network doesn't know answers to comic questions. Too many bad vibes. Which is what the comic buyer also gets when they receive unrealistic market information.

Smaller Press Items - It's good to see *Bone* being represented in the guide. Right now the prices are reflecting a small but passionate following. This following is, however, becoming larger at a fantastic rate. If you are a dealer who is not purchasing his comic and showing it to your female customers, your youngest customers, your older customers...basically anyone who isn't in a "I only buy superhero books" mindset, you are missing out on a huge lure for repeat buyers. Like *Cerebus, Elfquest,* or even Manga buyers, the customers that go for *Bone* are not just looking for the next hot title, they are looking for a good story, and once they have found it, they rarely leave. In the comic business, a steady and reliable customer is a truly wonderful thing!

Speaking of *Cerebus*, #1 is currently guiding around $100. I would purchase a NM *Cerebus* #1 for $100. I have had so many frustrated people asking me for this book that I know that the price guides are not reflecting its true market value. Has anyone sold a *Cerebus* #1 within the last year? Within the last two years? The copies are gone. They have disappeared into diehard fan's collections.

BILL PONSETI
More Fun Comics
8200 Oak St.
New Orleans, LA 70118
(504) 865-1800

Greetings Comic Lovers! Well, for us the good news is that with all the recent press the comic book industry has gotten of late, dozens of attic collections have been surfacing in our area. We have purchased so many collections over the past six months or so, that we opened another store to help sell some of them. Silver Age Marvels and Gold Key/Dell comics have been the most prevalent; however, we have picked up a number of Silver Age DC collections as well as Golden Age and Post Golden Age material. Some of the books we haven't seen for many years or, in some cases, ever. It's been pretty exciting! Now on to the report:

Golden Age/Post Golden Age - Collector interest in this area of collecting is strong locally, but the bulk of sales of this type of material has been through mail order for us. Timely still leads the pack in sales and requests, but DC and Fawcett are not far behind. There has been some renewed interest in the small publishers here as well. This probably can be attributed to the variety of the material we have been purchasing in collections. Many of our Golden Age customers are being exposed to these comics for the first time, and like what they have discovered. Some recent sales: *Captain America* #42 VF+ $475, *Detective Comics* #168 VF- $1050; *W.D.C. & S* #31 VF+ (rest.) $600; *Suspense* #10 VF- $70; *Superboy* #2 GD- $100; *Batman* #25 FN/VF $300 cash/trade. Some recent acquisitions: Large batch of pre & post code Atlas comics, large batch of pre and post code crime and western books, *More Fun* #69; *USA* #12, and many others.

Silver Age - the majority of our sales in this area continue to be high grade Marvels; especially *Amazing Spider-Man* and *X-Men*. However, there is still strong interest in DC and Gold Key/Dell issues, particularly the photo cover Dell's. Again, the lower grades do not move, with the only notable exceptions being first appearances or number ones below current guide levels. We have had to turn away dozens of collections that consisted of mainly Silver Age comics in mid to low grade because we just have no market here for these items. Some recent sales: *X-Men* #51 NM $35; *Amazing Adult Fantasy* #10 VF- $150; *Amazing Adult Fantasy* #14 FN+ $80; *Hulk* #4 VF+ $400; *X-Men* #1 GD $350; *Jetsons* #1 NM $195; *Astro Boy* #1 VF+ $175, and many others. Some recent acquisitions: *X-Men* #'s 2-99; *Tales of Suspense* #'s 1-99; *Justice League* #1

Modern - I still get quite a lot of requests for *ASM* #102 in true mint condition, but as we all know, the square bound issues are a little tougher to find in the true high grade. When they do surface they happily sell for well over current guide levels. Any copies of *ASM* #102, *X-Men* reprints or glant size issues that we obtain in VF/NM have very short tenures in our shop. Particularly *Giant Size X-Men* #1 *ASM* #129 rarely sells at guide any more, the same can be said of *Incredible Hulk* #181 Far and away our best selling and most requested book of this period has been *House of Secrets* #92.

Current - DC: DC continues to reign supreme in new comics sales week after week. *Green Lantern* #46 and *Superman* #82 were big sellers. *Batman* #500, as expected, was a near sell-out. *Adventures of Superman* #505 moved briskly as well. *Action* #692 was gone before it hit our shelves; pre-orders got them all. Knightfall, Superman titles, and "Return of Barry Allen" saga *Flash* issues make up most of our back issue sales on recent comics.

Marvel: X marks the spot as usual for Marvel comics. X-Men titles make up about one third of our

Collectors' Alert!

DC's GOLDEN AGE COMICS

Imagine purchasing the original ACTION COMICS™, the series that first gave us SUPERMAN™. The first ten issues have a near-mint value of about $50,000. Now you can get them – all ten – for under $60. How about the earliest issues of DETECTIVE COMICS™, BATMAN™ or...

They could be yours for less than six bucks apiece! No, we're not kidding!

MicroColor International, licensed by DC Comics Inc., is offering an innovative and unprecedented opportunity to collectors and comic book lovers everywhere. Hundreds of issues, out of print for decades, are now available – and affordable – to you, in an easy-to-view microfiche format. Every fiche contains an exact reprint – ads, covers, letter pages and story-pages – on [illegible] Color Microfilm that is as durable as the super-heroes!

MicroColor also offers an excellent desktop [illegible] hand-some, compact storage albums to protect [illegible] new collection.

Collectors pay hundreds or even thousands of dollars for copies of [illegible] priceless episodes – and then won't show it to anyone! Now, for as little as $5.79 (when purchased in sets of four) [illegible] can enjoy them again and again, with as many friends as [illegible]

Don't [illegible] another minute! Use the [illegible] and join the mailing list today. This is an [illegible] a deal and [illegible] can't be repeated. Send [illegible] comic book [illegible] overdue. And [illegible] the Pre-[illegible] [illegible]

total new comics and recent back issues from Marvel There has been some increased interest in Avengers titles and the *Fantastic Four* of late. The *Daredevil* "Fall From Grace" storyline and the new Frank Miller "Man w/o Fear" mini-series have been sell-outs. Spider-Man title sales continue to drop as have *Midnight Sons* related titles. The *Infinity Crusade* has been a surprising hit for Marvel though

Independents. Image has picked up a great deal for us with *Spawn*, *Supreme*, and *Savage Dragon* leading the way. Could this be because these three titles are the only ones with any kind of regular publishing schedule? *Spawn* #1 sells briskly at $12, *#2* at $9, #4 sells well even at $15. When they do come out, Image titles do reasonably well across the board, with a few exceptions, most notably, *Trencher*. Valiant titles as a whole have decreased dramatically in sales, but sales are still reasonably high in total volume. Back issues feeding frenzies have slowed down as well. Yet, over a moderate period of time we have sold several runs of pre-Unity Valiant's. The stir over *Bloodshot #'s* 6 & 7 helped re-fuel the Valiant collecting fire, though The outlook still looks bright here. Other Independents, namely Dark Horse and Innovation titles, are among the most eagerly awaited comics. Now that principal photography has begun here in the local area for Anne Rice's *Vampire Film*, back issue sales and requests are high for her material again. *Aliens*/*Colonial Marines* has been a big hit for Dark Horse this Summer.

Future hot picks/ Bill's best bets - Golden Age: second tier DC hero titles like *Star Spangled* and *All Star Comics* seem poised for major price increases Silver Age/Pre-Silver Age: Pre-hero Marvel and Atlas titles are in big demand in any grade. Fine or better copies sell briskly at or above current guide levels. The best bets here are the Atlas superhero revival issues and *Amazing Adventures*/*Amazing Adult Fantasy*. Modern: Watch for renewed interest in Kirby *Fourth World* books from the '70s, as well as Kirby's *Jimmy Olsen* issues; really!!!

In Conclusion - The San Diego Con was bigger and better than ever, based upon the sheer numbers of collectors and fans we encountered. The buying and trading was at a record pace as well. Using the comic con as a barometer of our hobby's health, it is easy to give an excellent prognosis Until next month - Make Mine Golden Age! or may all your comic dreams be Golden.

BRUCE ELLSWORTH
SPARKS
Bruce's Comics
2432 Cerrillos Rd.
Santa Fe, NM 87501
(505) 474-0494

Hello out there in comic land and now time for a commercial break: It's a bird, it's a plane, it's - *Superman #82* flying out the door. I don't know if the rest of the US is experiencing the return of Superman in such a manner, but New Mexico is almost sold out. Those stores with a few copies left are selling them for $7-10 (prestige copies) which means I have to get on my podium once again Just like when the Death issue came out (*Superman #75*) our policy has been to sell these new issues at cover price. I urge all of the dealers out there to think of your future customer base when you set these high prices on new books. I also urge you folks out there to think about how you spend your money. I don't feel anyone should have to pay $10 for a book that ought to be cover price!

Recent Acquisitions - We recently acquired a large run of *Action*, *Adventure*, *Superboy*, *Superman*, and *World's Finest*. Average grade was GD to VG but were almost complete from 1954-1975 We bought them cheap and we sold them cheap. I love buying collections like this because I get to read & research all those DC's I grew up with and you don't have to worry about bending a page!

Recent sales - *Action* #242 FR/GD $60, *#252* GD $100, *#267* GD $40; *Adventure* #210 GD $200, #247 1st Legion GD $200, *#256* $50, *#260* GD $50, *Superboy* #68 FR/GD $40, *#80* VG $30, *#89* VG $40; *Superman* #100 GD $100; *Superman Annual #1* VG $100

Magazines - Still a lot of activity in Magazines *Heavy Metal*, *Creepy*, *Eerie*, *Vampirella*, and Marvel Monster Mags are selling at an increased rate Mad magazine is the most requested especially the late 50's and early 60's. Recent sales: *Mad* #24 VF+ $300; Run From #36-75 FN+ $1200, *Vampirella #1* VF+ $100, *#3* VF- $100; Annual #1 NM- $85; *Heavy Metals* usually sell for $5 in any condition

Golden Age - Recently acquired some early *Action* and *Superman* comics. *Action* from 30-up and *Superman* from 20 up about 30 books. Recent sales: *Superman #17* GD+ $150, *#24* GD+ $150, *#41-50* $450 average condition GD.

So until next time, see ya!

JERRY RINGI
GEORGE PESQUERA
Amazing Fantasy
14346 Warwick Blvd Suite 355
Newport News, VA 23602
(804) 877-6030

Hi, we're back from Virginia. August is gone and so are the kids as school has started once again. August also marked the date than many local retailers began cutting back on the amount of product that they ordered; this cutback caused some shortages of certain titles. *Superman* #82 and #505 were big sellers for us and the returned big guy's books have not slipped in sales. *Batman* #500 was also a big hit as we sold all issues that we ordered (600) and had to get some additional copies from another local dealer

New Image titles canceled since our last report are very hard to determine since they come out so far apart Wetworks was promised to be out in '93 by Image-I just assumed that they meant 1993 and not 2093 - silly me.

Comic Book Stores - They seem to be the norm these days Every place you look you see a show Has the explosion of shows hurt the retail business? Yes, it sure has, because most shows have now become the "dumping grounds" for retailers. Most now start the show with 50% off back issues on any title that they could not sell through in a few days. Many of our customers tell us that they don't purchase a lot of titles from us because they just wait for a show and buy it at a deep discounted price. Heck, they can almost buy it at our cost or even below what we purchased it for. People who do shows seem to be worried if they haven't made their table money in the first two hours of the show, panic, and dump all our prices. Some card dealers new to the comic industry start price cuts as soon as they set up The glut in the market place and the 'get rich quick' attitude have truly put a damper on the show market. Retailers suffer because they have to compete with all the price cuts

Once, a show was a special event that fans would attend in order to find a book or a special deal that they couldn't get from their local store. This Summer there seemed to be at least two or three shows a month. The bottom line is that maybe we all need to share the blame because we let it happen The market is changing and we will have to change with it If we are to survive. As retailers we are responsible to help make these changes benefit the industry. We need to encourage our customers to read the books that they purchase and to continue to support their local retailer if our industry is to continue to grow and get stronger.

Marvel - X-Men, X-Men, and more X-Men = Marvel for '93 All X-Men titles are hot: both new and back issue sales have been increasing each week. The TV show and the *Magneto* storyline has pumped up and brought vitality to the X-books. *X-Men #2*-6 issues are selling briskly at $3.50 each. All hologram covers have sold out, and *Magneto #0* sells well for $10 at our store - we have seen it selling for $20 and $25 at other stores in the area, *Venom*, *Deadpool*, and *Daredevil* are selling out in a few hours. The long awaited *Gambit* series seems to finally be coming in November. Our pre-orders for this book indicate that it should be an instant success. *Heavy Hitters* and *Marvel UK* titles are just about dead. Our orders are being cut to just one or two issues over any that we need for our subscribers. Back issues of *Silver Age Spider-Man*, *Silver Surfer* are still selling steady for us.

DC - Once again, *Superman* and *Batman* are extremely hot, hot, hot! Not only are our "pullers" staying with the Superman books, we can't keep copies of the titles on our shelves. *Batman* #500 is gone; it was a very hot issue for us. Knightquest books are not selling as the Knightfall series sold, *Catwoman* is the surprise hit of the Summer. Even though we have increased our orders for this title, it keeps selling out and requests for this book keep increasing with each issue. One of the hottest writers for DC is Neil Gaiman, and his creations 'Death' is very hot. Anticipation of new items dealing with this character is at a high level

Image - Sales on all titles except *Spawn* have begun to slow down, and we have started to be a little conservative in our future orders. *Spawn* back issues are still selling well with *Spawn* #1 going for $10, *#2* & 3 for $8 and #4 for $12. *Prtt* and *Cyberforce* #1 are selling well for us at $6 and $11 respectively.

Image - One day, in a conversation with a customer, the topic of the Valiant line of books came up. His statement was that sales of their books were down from a few months ago. He claimed that this proved that the Valiant era is over. Our reply was to point out another possible reason that sales have dropped. It seems that the market has begun to lose some of the speculators that have had an adverse effect on our industry. Individuals have stopped purchasing multi-copies of a title, speculating that this issue could be the next *Magnus* #12 or *Solar* #10 Instead, they are spending their money on other titles Get this. some are actually reading the stories. Valiant issues are still selling well here, but the Deathmate crossover is a disappointment

Defiant - *Plasm* issues have stalled and are not selling at the level that we had hoped they would. However, anticipation for *Dark Dominion* and *Good Guys* seems to be on the rise.

Independents - Dark Horse still probably sells the best of all our Independents. Their *Comics Greatest World's* line of books seems to be a success for them, but they too have not met the expectation of retailers Ultraverse's new universe has received some very positive comments from our customers, and many feel that this line of books has the best chance to succeed

Next Month - Excitement at Amazing Fantasy is running high for October as we prepare to welcome Golden Age artist and creator of the original *Green Lantern* Mart Nodell at our three locations. We'll also have the one year celebration of our Newport News store on October 23rd. See you all next month-good reading.

RANDALL & MELANIE TUSHA
Silver & Gold Comic Treasures
1230 S Gilbert Rd. Ste G-12
Mesa, AZ 85204
(602) 545-1772

Hello again! As you are reading this, I'm sure that we will be on the return trip from Comic Fest '93 in Philadelphia. We hope that the trip will have been a successful one This will be our first time to attend a comic book function on the East Coast. We felt it was necessary to give the East Coast its fair

To: COMIC READERS EVERYWHERE

We at ARComics would like to thank each and everyone of you comic readers who have made ARCOMICS PREMIERE, the ARCosmos, the various ARCards, and all of the ARComics promotions such a success . We must, however, apologize to those of you who have been unable to get ARCOMICS PREMIERE. Thanks for letting us know, both by using the ARComics Readers' Correspondence Box and the ARComics Readers' Comment Line. We appreciate your input.

Here is how to get ARCOMICS PREMIERE and ARComics Readers' Choice. Both comics are still available through the normal order process at your favorite comic shop. simply tell your comic retailer to order through Capitol city, Diamond, friendly franks, or heroes world, all of whom have answered us that they will honor all orders for ARComics. Should your comic retailer not be associated with these distribution networks, you might suggest Comics on Call, 1-800-654-Hero.

ARComics Readers' Choice will feature Aegis, with the story by Terrance Henry, art by Ralph Lumley, and cover art by Angel Medina. The cover will again be special, this time featuring three color neon glow-in-the-dark effect. We are really looking forward to seeing this cover.

The ARComics Readers' Comment Line is still open at 1-900-454-COMIC for your comments, and we have new questions this month. there is a lot more coming from ARComics, but for now, if you haven't gotten your orders in, order now! We appreciate your support. ARComics are YOUR comics.

From: *ARComics, Inc.*

TM & COPYRIGHT 1993 ARCOMICS, INC .

chance after our tremendous success at this year's San Diego Comic Con. I was not as impressed with the turnout in San Diego this year as I was last year. However, the displays by Marvel, DC, and all of the other publishers were much more impressive and professional than any other year. Well, enough of that, on to the good stuff!

New Comics: Ultraverse - Around here the titles are blistering hot and always sell out. *Prime*, *Strangers*, and *Hardcase* are our top sellers. All of the first issues with coupons sell well at around $7 and the second issues sell at about $5. Number one issues without coupons still sell very well at cover price. Every customer that buys these books comes back wanting more. We expect *Prototype* sales to pick up quite a bit after David Ammerman and James Pascoe, the penciler and inker, make their appearance at our store on September 25th.

Continuity - Another new well not so new, but almost unknown company that is slowly gathering steam. The comics are solid stories with great art. The titles are plotted by comic creator extraordinair Neal Adams. He gained fame in the late 1960's and throughout the 1970's for his unbelievable artwork. Though the new Continuity titles sell very poorly in the store, I have noticed an increase in interest at comic conventions and through the mail. We have sold virtually all of our issues from the older series at a minimum of $3.50 each regardless of title or issue number.

Dark Horse has lost sales in the past month. Even the new *Comic's Greatest World* does not sell very well anymore. The new *Star Wars: Tales of the Jedi* should increase the sales of *Star Wars' Dark Empire* again.

Smaller Independents like Ben Dunn's *Ninja High School* are slowly starting to be requested again on subscription.

Image books still sell well even though only *Spawn* and *Maxx* seem to have any story depth while reading the *WildC.A.T.S* trade-paperback I was very disturbed that even though the story had a good plot premise, it speeded along without any character development. The story presented could have been developed over twelve issues and had much greater depth to help tie the reader into the universe that was created. Instead, the book was crammed into four issues that took a year to release.

Valiant comics sells poorly in the store, yet are still the big sellers through the mail and at conventions. One book that the guide has really over looked for too long is *X-O Manowar #4*. Many think it is the rarest *X-O Manowar* comic by Valiant. It also has the first *Harbinger* crossover and the first Shadowman appearance, yet it only guides at $10! I know of no mail-order company that sells it for less than $30, even in this sluggish economy. Two weeks ago we bought 10 copies at $18 each just to try to meet the demand we have for them at $36 a copy.

Silver Age - At the San Diego Comic Con this year I had the good fortune to acquire and sell many nice older items. I purchased an *Avengers #1* in GD which sold mere hours later for $125 to another dealer. An *Aquaman #1* went for $40 in GD. *Conan #1* sold for $75 in VG/FN. Even though Silver Age did not sell as well this year for us at the convention, it did seem to command very stable prices, unlike the thousands of newer books that we dumped for literally pennies on the dollar.

Golden Age - Not much news to report here. Due to a lack of any good buying opportunities lately, we have not been able to acquire many new items to sell. ECs still sell well as do 10¢ *Superman* and *Superboys*. Please, somebody sell us some of this stuff! I hate not being able to report much on it!

Non-Sports Cards - We still await the new Marvel Masterpiece series with high expectations. Star Trek Master series has not sold as fast as we anticipated, but it does sell well. Demand for cards has dropped now that the school year has started, much like everything else. Everyone seems to have all the cards that they needed out of the major sets and are now bothering us about when the new cards for X-Men will come out. We have finally sold one of the X-Men series II 3-D holograms for $55. I thought that would never happen! Holograms in general are very slow sellers even at three dollars each for X-Men series I.

Commentary - I am often asked by new parents what is a "good" investment to buy now for their children when they are older. My answer almost always surprises them, "Buy high grade early 1970's comics". Any major superhero title will do or any 1970's horror or war comic is a good investment. These items are very inexpensive, typically from $2 to $5 in NM and most will certainly go for quite a bit more by the time Jr. turns 18 and heads off to college.

I also suggest early *X-Men* and *X-Men* crossovers. It is hard for me to believe that *Amazing Spider-Man #1* guides for $7,400 while *X-Men #1* only guides for $2,268. They were released mere months apart! Unlike *Spider-Man*, the *X-Men* had not appeared anywhere else before their first issue. *X-Men #1* also did not have as high a print run as *Amazing Spider-Man #1*. In fact, *X-Men* was so unpopular that it was canceled on issue #66. Then there was a nine month gap between issues 66 and 67. The issues from 67 to 93 were reprints of earlier issues. When the title was finally revived with issue #94, it really caught on and now has over eight monthly spin-off titles. X-Men also has a weekly TV cartoon show, a video game, and is currently featured on Pizza Hut boxes. *X-Men* has become such an important part of the entire comics industry that major distributors gauge a store's size on its *X-Men* sales, not on it's *Amazing Spider-Man* sales. Look out for price increases on all the early *X-Men* issues. Also watch for a big jump on *Tales of Suspense #49*, the first X-Men cross-over into another title. This issue coincided with the release of *X-Men #3* yet only guides for $100. We are so confident as to the investment potential on early *X-Men* issues that my wholesale business partner Robert Letscher II purchased a FN/VF copy of issue #1 for $1,250 at the San Diego Comic Con this year.

That's it. Have fun reading comics. Remember, buy only the comics that you enjoy .. not just this week's hot books.

GUY BUDZIAK
Comics Cafe'
19591 Mack Ave
Grosse Pointe Woods, MI 48236
(313) 886-2260

So Summer has run its course, and business appears to have slowed down accordingly. Delirious Summer spending has subsided, major events have come and gone (the inevitable return or Lois Lane's main man, Azrael behind the wheel of the Batmobile), and we're still awaiting the arrival of *Deathmates* Red and Black. Oh well. After all, anyone can crank out doggerel, but it takes time to make a rose, if you know what I mean. Not a great deal to report this time around, but what there is, is as follows...

DC - This year may turn out to be one of the best ever for this company, thanks to those two guys who graced the pages of *World's Finest* together so many years ago: *Batman #500* and *Superman #82* both arrived in glitzy packages, yet transcended gimmickry in delivering the goods. However, it's important to mention that a lot of local retailers wound up with egg on their faces. Seems too many people ordered low on *Green Lantern #46*, the Reign of the Supermen tie-in that shipped alongside *Superman #82*. As a result, some dealers are asking 5 to 12 dollars a piece for this book, high prices for a book that's maybe a month old at best. I've told those customers who want the book to wait for the second printing, rather than succumb, and by and large that's just what they've done. Now I believe in making a buck just as much as the next guy, but this kind of nonsense leaves me with a sick feeling.

Marvel - Marvel has indeed suffered some slippage this past Summer, finding it hard to compete with these blockbuster events of it's foremost competitor. Nonetheless, their books still sell reasonably well, some of them anyway. There is one book that has generated a lot of interest from readers both old and young alike, and that is the series *Daredevil: Man Without Fear*, from Frank Miller and John Romita Jr. Classy stuff, truly a labor of love from these two, and no doubt destined to become a classic. It's encouraging to know that there are those who can still strive for quality and be able to deliver, despite the sometimes adverse climate of the industry.

Image - As far as I'm concerned the jury's still out on those guys. Their books are still selling as well as they ever have, but have you ever seen so many #1 issues in your life? I'm in agreement with McFarlane on one thing: I too would like to see ten to twelve issues of all their core titles. Once that's done, perhaps then I'll be able to make some sense out of the Image Universe.

Valiant - Sales are sluggish on these books for the most part, although *X-O Manowar* seems to have developed quite a following with my customers (my own personal favorite as well). The first issue of The Second Life of Dr. Mirage did merely okay, and look for Ninjak's first book to do extremely well, thanks in no small part to Joe Quesada's able talents. Valiant did well in signing him to this title.

Others - Dark Horse's *Comics Greatest World* series is about to come to a close, and the advent of Vortex, the final book, as an ongoing series is about to begin. These comics overall have been very handsomely presented, though the storytelling itself has been pretty skimpy, since there's only so much you can tell inside sixteen pages. *Star Wars: Tales of the Jedi* has generated a respectable amount of reader anticipation, and the *Eudaemon* series by Nelson could turn out to be a sleeper of sorts, judging from customer response to the first issue. Malibu's Ultraverse has taken a slight downward turn, with some readers telling me that the concepts and storytelling just aren't that great, but look for things to improve with next month's *Rune* series debuting. I'm curious to see where this company will be six months from now.

Cards - Non-sports trading cards do very well for us here. The Valiant Era cards from Upper Deck did great while we had them, and the WildC.A.T.S. and Ultraverse cards also sold well. I occasionally acquire complete sets of cards from recent years past, mostly Marvel, and they all sell well when reasonably priced (example: Marvel Masterpieces, $48 for the entire common card set). Consumer interest is also high for the soon-to-come second series of Marvel Masterpieces cards, despite the fact that Joe Jusko will only be painting a portion of them.

In Closing - I'd like to comment on an editorial recently published in one of our industry's trade publications. I can only hope that these speculators who have been dumping recent comics for obscenely low prices actually are getting out of the business, as was stated. It's very disturbing to see this industry tarnished and crippled by such developments. Let's face it, a $2.50 comic ideally is not meant to be sold for 50¢ so soon after it's shipped, and if it does, something's wrong here folks. After all, this is our livelihoods and as such we need to do what we can to protect it, whatever that may be. Let's hear from other Overstreet advisors on this subject, since it is a pertinent one. Thank you.

For Collectors and Investors Alike...

COMICS BY MAIL!

If you're looking for those hard-to-find issues...LOOK NO MORE!

Specializing in Golden and Silver Age

BUY • SELL • TRADE

COMIC INVE$TMENTS

America's largest back-issue stock!
All orders are fully guaranteed!

14-day unconditional return policy • Strict grading
Immediate order processing • Damage-proof mailers • Excellent customer service

Call, write or fax for your **FREE** catalog:

TEL: (410) 646-0114 FAX: (410) 646-0130

Comic Investments: P.O.Box 588, Ellicott City, MD USA 21041

MICK RABIN
P O Box 15112
San Diego, CA 92175-0112
(619) 558-8917

Sheesh, high grade Silver & Gold is really drying up Admittedly, I'm looking for select items—many of which are sought after by a lot of people and are typically in short supply; but I walked out of the San Diego Comicon with about 8 books total! I considered myself lucky to have gotten even these slim pickins. I think that high grade books are out there, but they aren't seeing the light of day because the people sitting on them are becoming increasingly aware of the fact that, once they sell them, they will never see as nice a copy again—in some cases-at any price. If you can live with lower grade books, more power to ya! Do yourself a favor and don't change because the availability of high grade stuff just isn't getting any better

San Diego was as fun and memorable as ever The annual AACBC meeting was fabulous We held it at a superb restaurant called Gellerosa Ranch BBQ In downtown San Diego, everyone in attendance agreed that it was the best BBQ they'd had in quite some time I was very pleased to see friends from around the nation again and it's always good to chat with such a diverse cross section of collectors who come together to celebrate the greatest "mecca" of pop culture in the world—the San Diego Comic Con.

It was also wonderful to meet so many new fans this year. Truly, one of the things I like best about this hobby is meeting others who also have that universal desire to acquire those elusive books

The Con is and always will be fun for "the hunt". I found a few things in addition to comics this year that were pretty cool. I snagged the scarce copper version of the Captain America Sentinels of Liberty Badge from the mid 1940's, found a truly high grade *Flash* #67 with the whitest of white pages: and purchased small smattering of war books (as tough to find as ever).

I did notice that even the lower grade war books are being bought up nowadays I would go to a stand and pass on a few war books in lower grade and then have second thoughts. When I returned, these precious little gems had magically vanished… probably into some much deserving collector's hands — someone who would really give them a good home (Us war collectors are like that… shucks.)

Sales - *Batman* #232 VF+ $22; *Astonishing Tales* #1 VF $10; *Atom* #5 VF/NM $80: *Brave & Bold* #61, 62 VF+ $40@. *Green Lantern* #116 VF/NM $10, *Showcase* #55 FN/VF $89; *Strange Adventures* #105 VF $40; *Amazing Spidey Annual* #3 VF $30; *Fantastic Four Annual #2* FN/VF $140

Acquisitions - *GI Combat* #86 FN $20, #154 NM $5, *Our Army at War* #6 VF+ $170, *Our Army at War* #162 (Viking Prince app.) NM- $22: *JLA* #22 FN/VF $85, *JLA* #37 VF+ $34, *Flash* #67 NM- $650, *Our Fighting Forces* #20 (Superb Greytone Cover) VF $100; *World's Finest* #90 VF $220; Captain America Sentinels of Liberty Copper Badge $720; Captain America Sentinels of Liberty Membership Card $325; Superman Postcard Portrait w/ad on back for *World's Finest* #71 (circa 1954) $30

Other prices realized (witnessed) - *It's Game Time* #1 FN+, #2 VF, #3 GD, #4 VF $1200 (for the whole set); *Brave & Bold* #25 FN $125, #27 FN $100, *World's Finest* #81 VF+ $200, #83 VF $150, *TV Screen Cartoons* #129 FN/VF $35; *Frontier Fighters* #6 FN/VF #8 VF+ $160 (for the pair).

GREG WHITE
Comic Books & Collectibles
P O Box 45-0003
615 N. Main St.
Kissimmee, FL 34745
(407) 870-0400

New and Recent - As of this writing *Superman* is back and still selling at high levels. We were very pleased to see that most of our customers want to continue following the *Adventures of Superman*. The *Vertigo* titles are a bit of a curiosity. At our Maitland store they have a strong following, but at our Kissimmee store the popularity is marginal. The *Magnetic* 40 promotions did not go over very well there. In our area some of the books shipped before the coupons. *Ultraverse* continues to pick up new readers. It will be interesting to see were they stand in six to twelve months.

One last comment on the glut of new comics. Right now there is more to choose from than there has been. We should be using this glut to our advantage by introducing a current customer's wife, father, brother, etc. to something in their area of interest. Ex: *Razorline* for horror fans, *Spidey Classics* for baby boomers, and *Indiana Jones* or *Star Wars* for those Lucas film fans Make the best of it!

Silver Age - We continue to purchase large and small groups of pre 1970's books. Sales continue to be strong. High grade has always moved well and low to mid grade is beginning to appeal to more people. It would seem the collectors/readers are outnumbering the investors. Some recent sales include *Daredevil* #1 VF $295; *FF* #48 GD- $75, *Superman Annual* #1 $75, *Batman Annual* #2 $20; *Lois Lane* #1 $200, #2 $75.

Golden Age - No major collections have been offered to us Demand for DC and Timely continue to rise. Some recent sales include: *Batman* #43 VF $325, #68 $55.

Bronze Age & 80s (1976-90) - Sales continue to be strong in this area. The major Marvel titles see the most activity (*Amazing Spidey, Avengers*) Most sales of DC have been from the Superman titles. Many readers want to see what the Man of Steel was like before he died. Most often titles are moderate to slow. Some recent sales: *Amazing Spidey* #122 NM- $120; *Amazing* #101 VF- $100, Assorted *Vampirellas* $20.

Artwork - We just purchased a large Star Wars collection. Some of the highlights were: Over 90 figures, 20 boxed vehicles & play sets, and eight of the large dolls in boxes. The only Pre-1970 toys to come through the door recently were a group of 80 redline hot wheels. On the original art scene, we recently acquired a group of Bill Vagoda original Archie pages. Recent sales include: Star Wars creature cont. MB $65, Luke Skywalker 12" Doll $95, Babafett 12" MB $275, Corgi Jr. Bat Bont $15, Flinstones Production Cell & Drawing $60, Princess Leah MB $220

In Closing - We would like to thank all our customers who have supported our new store in Maitland and of course those who have made the last five years in Kissimmee a lot of fun. Have a happy halloween!

TONY STARKS
4100 Forrest Green Dr.
Newburgh, IN 47630-2298
(812) 858-5516

Greetings once again from Southern Indiana It has been a busy Summer, so let's get started with this report.

Silver Age - The 100+ books mentioned last month that had been acquired are all gone. A few specific sales: *Amazing Spider-Man* #3 FN $600, #13 VF $85, #14 FN $375; *Detective* #267 GD- 1st Batmite $25; *JLA* #1 FN $50, a FN/NM run of *Hawk & Dove* at guide, and a *Showcase* #22 VG $700. At shows in this area, Marvel's sell best, but in mail order, it's the DC's everyone wants Summary - when priced and graded fairly, Silver Age sells great.

70's Comics - I love these books! Collector awareness and interest continues to grow. Jonah Hex's new Vertigo series has really shot up the interest in his 1970's series. I noted with interest that his 1977 1st issue went from $15 to $25 in the last CBM, his 1st appearance in *All-Star Western* #10 is 10x harder to find than *Jonah Hex* #1, maybe 20x if you want VF or better copy. After several years of looking, I actually found a NM copy at a local show, for which I cheerfully paid $75. The dealer who sold it was near tears - he had only put it out thinking know one would pay 1.5 x guide.

A few sales of note: *Batman* #232 1st Ras Al Gul, $25, #234 1st SA two Face, $55: and G S. *X-Men* #1 FN+ $100 As mentioned in my last report, interest in issues #100-150 of the X-Men has really picked up as of late. Previously slow, I now have very few issues left.

New Comics - The only observation I care to make is that in this area of the country, Valiant's are still selling very well *Harbinger* #4 and *X-O Manowar* #4 are very difficult to find and *X-O* #4 goes for about 4x guide. Recent sales: *Harbinger* #4 NM $50; *RAI* #1 NM $26, #5 $20; *X-O Manowar* #4 $42. *Harbinger* #1 is a book that a lot of collectors still want but it will not sell at $125, $70-$80 seems to be the proper price

That's all for now - Happy Hunting!

LARRY LANE
KHALED ADAMS
MIKE ROBERTS
Halley's Comics
347 Mountain Rd
Monoton, New Brunswick
E1C 2M7 Canada
(506) 855-0056

New Comics - Image: Although their schedule has improved, things do still arrive late a good portion of the time *Cyberforce* #4 has not done as well as previous issues. Spin-off series such as *Youngblood: Strikefile* (where was the foil cover on #2) and *WildC.A.T.S.: Trilogy* don't sell nearly as well as their parent titles. The one big new hit lately was *Union*, a really nice first issue! *Spawn* is the number two best seller in our store.

Valiant: Valiant continues to attract new readers! There always seems to be customers discovering one of their titles as a new favorite. Advance orders for the new Ninjak title (Nov) have already begun strong. *Secret Weapons* #5 will be one to watch. *Deathmate* is doing well, but I'd hardly call it a phenomenon. Customers are very skeptical as to when (or if) the Image issues will ship. *Doctor Mirage* is off to a fairly good start. Customers are looking forward to the *Armorines* #0 in *X-O Manowar* #25 *X-O Manowar* is still our best selling Valiant *Turok* does well for us.

Continuity: *Valeria, the She-Bat* still has not shown up, but people are asking for it regularly due to the Spawn appearances Those issues, at least, will do very well. Our *Deathwatch 2000* readers are getting frustrated with issues shipping late and out of order.

Dark Horse: Golden City has done the best so far for *Comic's Greatest World. Next Men* sales have been falling, but the new mini-series format should help. *Tales of the Jedi* looks to do very well

Malibu: Though their titles are being positively received, we think Malibu is trying to expand the Ultraverse too quickly Publishers should give their readers time to digest new titles before feeding them more. We haven't yet noticed a true stand-out title from among the pack. *Star Trek: Deep Space Nine* is strong.

Marvel: Can anyone help us get Fox's X-Men on a local TV channel in our area? We rent the videos in our store, and it's very popular, but none of our local stations have picked it up. Fox, are you listening? Marvel? Help us change some Program Director's minds! What's the deal with *X-Men 2099*? We felt that it was a good solid first issue, but it sure isn't selling like one! It's just sitting there! *Ren & Stimpy* has the healthiest sales growth for a Marvel title in our store. interest in

The Electronic Comic Con

ComicNet™

Join The #1 Computer Trading Network

Gebhardt '93

Our 2,500 members include: Mile High Comics, COMIC CONNECTION, Diamond Comic Distributors, TODD McFARLANE, Marvel, A.C. COMICS, Spider's Web, INTER ISLAND, Dragon's Den, 1,000,000 COMICS, Tim Flavin, BIG AL'S, Comic Images, SKYBOX, Chameleon Comics, RICK'S COMIC CAVE and hundreds more!

Buy Sell & Trade

* **COMICS**
* **CARDS**
* **SUPPLIES**
* **INFORMATION**

"I've never found a better place to BUY & SELL COMIC BOOKS than ComicNet!"
- Dave, 1,000,000 Comics

☐ I'm a Dealer ☐ I'm a Collector — Yes, please send a brochure.

NAME: _____ (Please Print)

ADDRESS: _____

CITY, ST, ZIP: _____

PHONE: ( ) _____

Mail to:
ComicNet
21 Charles Street
Westport, CT 06880

CBM

#800-821-9275

What's Hot and What's Not

Wolverine #75 is high and we hope the title can keep some of those readers after the hologram issue. *Sabretooth* is shaping up to be Marvel's next anti-hero. *Uncanny X-Men* #304 is selling quickly. What is causing all the delays on the X-titles? *Venom* is cooling slightly, but not by much. Marvel titles just don't sell like they used to. Marvel, it seems has just too many titles. Period.

DC Comics Superman reigns in our store still, as our consistent #1 seller. #82 has performed strongly, but nothing near the death issue. Does that patent information inside the chromium cover on *Superman* #82 mean what I think it does? what does this mean for Valiant? We ordered *Green Lantern* #46 in equal numbers to the other Reign chapters and sold out very quickly. *Adventures of Superman* #505 was well-liked by readers. *Batman's* Knightquest is strong, with The Crusade outselling The Search. *Batman* #500 gave us a new all-time record for one day sales in our store (thank you DC!) *Vertigo* remains the leader in mature readers comics (early signs show Children's Crusade doing very well). *Milestone* deserves to sell much better than it does.

Back Issues - Image: Early *Spawn* issues (#2-#5) are in high demand. Other early Image titles in high demand include *Savage Dragon* #1 & #2, *Pitt* #1, *Cyberforce* #2, and *Shadowhawk* #1. Valiant. The first ten issues of *X-O Manowar* are the most sought after at the moment. Early *Shadowman* issues are also highly prized. Marvel: *Amazing Spider-Man* always does well. *Excalibur* back issues are beginning to move again. There is also renewed interest in *Wolverine* back issues. *X-Men* (Uncanny to a lesser extent) back issues are selling very well. DC: Anything connected to the Cyborg or Eradicator. Superman is sought after. Look for activity once again for the first appearance of Henry Irons/first full appearance of Doomsday in *Superman The Man of Steel* #19 as *Steel* #1 debuts in December and *Doomsday* returns in February. Actually, all the Doomsday, Funeral For a Friend, & Reign of The Supermen chapters do well. The *Star Trek* titles are selling strongly. Silver Age *Batman* and *Superman* issues sell quickly when we have them.

Summary - Basically we are in a flavor-of-the-month trend at this point in the market. Whatever or whoever the new title or new characters are that attract attention are what is moving as a back issue. We find the market right now to be very fickle and very changeable. At the moment, successes for titles seem to be short-term rather than long-term. We think retailers should be ordering to sell through rather than speculating. Don't worry about missing a boat. There's always another one coming along next week! See you next time!

GREG HARDER
The Collector's Slave
156 Imperial Ave
Winnipeg, Manitoba
R2M 0K8 Canada
(204) 237-4428

Hello, welcome to another comic report from Canada! It has been a busy month as I was flooded out twice during the freak storms we had in Winnipeg. As customary, the following report comes from knowledgeable people in my area. This one is from the Transcona Comic Club, 136 Regent Ave W, Wpg., MB., Canada, R2C 1P9, (204) 222-6633.

What happened to comic sales this Summer? The answer is "not much." The traditional high sales of Summer have turned into doldrums. It wasn't a case of making any money this Summer, it was a case of surviving! The bad economy and lack of spendable cash in North America are the main problems.

Recent Comics - New comic sales: DC seems to be leading the pack with *Superman* out front and *Batman* close behind. *Trinity* sold well, but *Green Lantern* and *Darkstars* are good sellers anyway. Will *Bloodlines* ever end?, seems to be a frequently asked question. Beware of the *Spectre*, great art and story and those fantastic covers; try to find a #2 - it almost seems that they were never printed! Marvel: What else is new, *Spider-Man* and *Venom* have been flying off the racks. X-titles still sell solidly. As for the rest, sales ain't so great; sales are poor except for *Daredevil* by Miller and of course *Ren & Stimpy*. Valiant: With the exception of *X-O Manowar*, all books are way down in sales, so badly I won't quote any figures. Although, *Archer and Armstrong* have developed a small cult of devoted fans! Image: Other than *Spawn*, sales are worse every week, *Pitt* was a big hit, but six months between issues just doesn't do it! Everybody loves the art in Image books, but where are the words? Ultraverse - I hear it's hot in the USA but is unnoticed up here in Canada. Defiant: Nice book, it sold real well! Please get a *Plasm* #0 out quick, as most people haven't read the card set and can't figure out what is going on! Recent back issues are very slow because of the large bulk of new issues and high cover prices!

Silver Age - Early Marvel in only very high grade sell, especially key books; and on the flip side - any lower grade, almost has to be given away to move them! DC seems to sell well in almost any grade it properly priced. 1960's Gold Key seem to be very hot! The funny animal and humor books from the 50's & 60's DC are hot and guess what? The small supply in town and around town has all but dried up (*Jerry Lewis, Bob Hope, Sugar & Spike, Dodo and the Frog, Fox & Crow*, etc....) wanted!

Actual sales: *H.R. Pufnstuf* #1 VG/FN $40, *Silver Surfer* #11 VF $25; *Spider-Man* #300 NM $65, *Flash* #105 GD/VG $500; *Showcase* #8 FR/GD $500; *All-Flash* #25 $150; *Batman* #27 GD $180; *Action* #92 FN $100; *More Fun* #62 VG $400; *All American* #61 1st appearance Soloman Grundy GD/VG restored to look almost VF by Susan Cicconi for $600.

That's it for now and if Bob O. will print this, many thanks to Allan Chao of Burnaby, BC for helping to complete my set of *Fox & Crow*!! He found a #61 in San Diego - it took eight years to find this last number to finally complete this collection! Bye until next month!

WILLIAM H. FEIST III
SHIRLEY A. FEIST
The Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1594

Hey, hey! It's Book Trader Bill, it's September and it's school time. That means a temporary drop in sales, but not all of are has to do with back-to-school blues this year. More about that later.

Golden/Silver Age - Well, for once I have something to report in this area. I actually had the opportunity to evaluate a relatively nice collection of Silver Age material brought to me by a man from Williston (about 100 miles West of Minot). This is the largest Silver Age collection I have seen in this store for some time. The collection consisted of almost six hundred Silver Age books in GD to VG condition, including *Avengers #1, Fantastic Four* #5, *Amazing Spider-Man* #5 amongst others. He has chosen to sell the collection en-mass to a collector (whom he hasn't chosen yet) and he has a number of collectors (all out-of-state) already making him offers, sight un-seen. It will be interesting to see what the final disposition will be although it is obvious from the reaction he is getting that there is a strong market for Silver Age and Golden Age material out there. (Gee! What a surprise!)

Bronze Age - Sales of Bronze Age comics here are virtually nil, continuing to fluctuate title-by-title with what is hot in the Current Age comics.

Current Age - Overall: I have been noticing an overall trend amongst comics collectors to either dramatically reduce the number of titles they are collecting or to eliminate the hobby from their budget completely. When asked "why," they reply, "Because it simply costs too much." It is not only a matter of budgets tightening up, but a matter of less bangs-per-buck the customer perceives they are not receiving. I am also finding that the speculator market is beginning to dry up. Although this also means a reduction in sales, I am (happily) receiving fewer questions like, "Will this be worth anything?" or "How much will this be worth?"

DC: Well, I was right about *Batman* #500. It had nowhere near the impact we had all hoped for. Interest was briefly hot and then quickly ended. Again, there was no where near the amount of media and public interest in *Batman* #500 as there was for *Superman* #75. In fact, the release of *Superman* #82 had more interest for the media and general public than *Batman* #500. Again, I wish we could have matched the publicity for *Batman* #497 with the release of *Batman* #500. Then we'd have had some sales! *Batman: Knightquest* appears to be off to a good start, but I am beginning to hear increasing complaints about the new Batman already. No one appears particularly excited about Jean Paul Valley as the new Batman. The attitude seems to be that Bruce Wayne and only Bruce Wayne can truly be Batman.

Well, Reign of the Supermen has ended and demand for recent Superman back issues is still going strong. Allow me to take this opportunity to congratulate DC on a terrific job of planning, pacing, and marketing of this story. It has been the best thing to hit comics (in my humble opinion) since the release of *Action Comics* #1! Whoever planned this story did it superbly. Like many other retailers, I have had the pleasure of introducing many new people to comics throughout his story line. Hopefully the new ABC series Lois and Clark: The New Adventures of Superman will continue this nice trend. DC's Vertigo line continues to hold its own small, very loyal market. I am beginning to already hear remorse over the rumor that *Sandman* may run for no more than another year.

Dark Horse: We continue to bill *Comic's Greatest World* as the best deal in comics this year. Also, the release of Chris Claremont's *Aliens vs. Predators: The Deadliest of the Species* has regenerated a great deal of back issue interest in this story line.

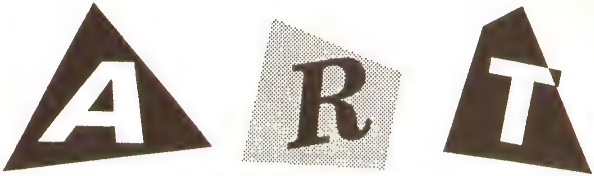
Image: Although Image comics sporadically delivers some of their material on time, many of their titles are still quite late and the reaction of collector's continues to be increasingly negative. Many formerly strong Image customers turn to other stories now. Even strong core titles like *Spawn* are being hurt. I never dreamed that Rob Liefeld's material would be held in such disdain - not because it is bad material, but simply because the collectors never know when - or even if - the next one is coming out!

Malibu: Malibu's new Ultraverse continues to do very well. This is another strong area for us in Current Age back issues. *Star Trek: Deep Space Nine* did well, as expected, and the increase in sales of Star Trek memorabilia, books, and so on continues.

Marvel: Like Image, Marvel continues to lose customers, primary reason given is, "I can't afford it any more". The Heavy Hitters imprint continue to strike out, as does Clive Barker's "Barkerverse." Frontier is simply a bust, as is Marvel UK. However, *Immortalis* did quite well, as did *Thunderstrike*. Reaction to the new story begun in *Amazing Spider-Man* #382 was virtually nil.

Valiant: The *Deathmate* series from Valiant/Image did very well. As feared, however, Image has not managed to produce their end yet, which has hurt the overall effect.

Cards - Skybox: The Marvel Series IV cards continue to do poorly here. Of course, the fact that



WANTED

BY THESE ARTISTS & OTHERS

Ditko	Sterrett
Kirby	Caniff
Bok	Foster
Raymond	Infantino
L. Fine	Adams
C. Schulz	Finlay
Frazetta	Foster
Shuster	Segar
Sprang	Frank R. Paul
Herriman	King
W. Kelly	Feininger
Crumb	St. John

TRH Gallery is buying art for its current inventory and will continue to find art for any given want list submitted. Strip Art! Comic Art! Pulp Art!

CALL OR FAX YOUR WANT LISTS!

TOM HORVITZ

TRH GALLERY

21520 Burbank #315
Woodland Hills, CA 91367
Phone 818-716-8664
Fax 818-347-2357

"That's 20% Off, Folks!"

COMIC BOOKS FOR SALE

Gary Dolgoff Comics
Brooklyn Navy Yard, Building 280, Suite 608/609, Brooklyn, NY 11205
PH: 718-596-5719 or FAX 718-858-5475

G. DOLGOFF COMICS Collectors
Brooklyn Navy Yard, Building 280 - Suite 608/609
Brooklyn, New York 11205
Phone: (718) 596-5719 • FAX 718-858-5475

Dealers **GARY DOLGOFF COMICS**

SPECIAL FALL SALE!

Tight Grading

Sept. 15 - Nov. 15, 1993 - only!

20% off (My low - price)

44-pg **Wholesale/Retail**

Catalogue - Prices!!

With this coupon

Minimum order $50.00

Offer excludes:
A) Books priced at 40¢ ea. & less
B) CBG or Overstreet ads
C) The couple of pages that are marked "SPECIAL- No further discount"
D) X-Men (New) #1-4

Send $1.00 for my 44 page catalog

Which Includes:
1980's & 1990's - DC, Marvel, Ind; (wholesale/retail)
1960's - 1970's Marvels (wholesale/retail)
1940's - 1960's (DC, Dell, G. Key, Fiction - Hero, Crime, Funny, Horror, Western, etc.
$1,000, $2,000, $45,000 - plans, etc. & more.

DEALERS! **DOLGOFF PRESENTS:** INVESTORS

THE ULTIMATE $3,000-PLAN!

(STOCK IT RIGHT, IN "ONE-SHOT!")
VALUE: (NM-OVERSTREET): $11,000.00
PRICE: $3,000.00 (+ postage)

- 90% VFN, "Like New", unopened comic books
- 1980's & 1990's
- Most books in "Alpha-Numeric" order!
- Mostly Marvel & D.C. (80% +)
- 80-90% Hero & Superhero
- $5,000 worth of "Superior, Hard-Hitting" Marvel-Titles: (Spider-Man Titles, X-Men & Mutant Titles, Silver-Surfer, Wolverine, Ghost Rider, Punisher, Warlock, etc.)

About 2,000 (or more) of these "Better-Books"

- **GUARANTEED** - 6,000 + books - Total!!

... + Remember, nearly 50% of the value of this deal, is in the above "Superior, Hard-Hitting" titles!!!

Minimum Order: $20.00

Complete "WS" list accompanies all orders, or just send $1.00 for main "WS" list.

TERMS:
- East U.S. $3.00 - $3¢/Bk 6¢/Mag 10¢/Treasury (post. & ins.)
- West U.S. $3.00 - 6¢/Bk 12¢/Mag 20¢ Treas.
- Outside U.S. (uninsured) $3.00 - 8¢/Bk 15¢/Mag 30¢/Treas.
- Outside U.S. (insured) $3.00 + - 25¢/Bk 45¢/Mag 90¢/Treas.
- U.P.S. - C.O.D. is cash only (Sorry)
- Prices subject to change without notice (Seldom happens)
- Not responsible for "typo errors"
- Put name, address & ph. # clearly on order itself.
- List pg. #, item, condition, price & quantity.
- Send check or Money Order, checks must clear before order is sent
- Orders sent within 5-7 business days of receipt of order
- Refunds sent w/order on all sold items (no credit slips)
- All prices per book, unless otherwise specified
- Alternate choices are always appreciated
- Bks are professionally packed in sturdy boxes & newspaper or "double" bks
- All books VF/NM, unless o/w stated
- Full refund if not satisfied (very seldom happens!)

GARY DOLGOFF COMICS
Brooklyn Navy Yard/Building
280/Suite 608/609, Brooklyn, NY 11205
PH: 718-596-5719 • FAX 718-858-5475 • M-F 10 a.m.-5 p.m.

CBM Market Reports

Wal-Mart now has them at retail for less than I paid wholesale might explain some of it! The Star Trek Masterpiece cards did very well, selling out almost instantly. The Return of Superman cards are not doing as well. We are also trying out some Jim Lee SkyCaps. We will see how they do, but the first few days have not been particularly spectacular.

Hey, hey! It's Book Trader Bill and I'll see ya next month!

BRIAN & CAROL MORRIS
CB Comics Plus
P O Box 3792
Champaign, IL 61826-3792
(217) 398-0155

Ah, school is back in session. The new clothing and books have been bought and life is settling down for the next nine months or so. The only thing left to do with any spare money would be to buy comic books, right? That's why we're here!

DC - Interest in the Reign of the Supermen storyline has brought new people into the fold to read the new adventures of the original Man of Steel. Our sales on the new issues has more than doubled in the last six months, and the fans show no signs of diminished interest now that the imaginative revamp of the Greatest Hero Ever is winding down. Just like with the Knightfall multi-parter, the recent back issues could fetch more than cover price as new readers try to catch up with the resurrection of Superman.

As I write this, the first episode of Lois & Clark: The New Adventures of Superman aired last night. It's a delightful combination of superheroes and Moonlighting. The writing and the acting are solid. This program, if properly promoted on our end, could be this year's Batman. The Animated Series

The run on back issues of the Knightfall serial in the Batman titles has pretty much run its course. But like a previously-mentioned high-flying series, the new issues are eagerly snapped up by younger collectors who now have a chance to get in on the ground floor of current continuity without having to worry about fifty years of character data. With big plans going on for Green Lantern, we'd be remiss as retailers if we didn't start steering our clients towards this title now, before the big shakeups start happening. While it's great to sell books after the fact at higher prices, we might build up some good will now by letting our less-informed readers in on future occurrences that could become collectibles in all too short a time.

As the ads for Dan Jurgens' *Zero Hour* start popping up more and more, interest in the *Crises on Infinite Earths* increases. This series tends to sell as a set, not just individual issues. The *Milestone* titles are finding their niche primarily with minority readers who relate more to these street-level superbeings than they can to T'Challa or Luke Cage, for instance. As the hoopla builds up for Neil Gaiman's *Sandman*, sales on back issues and the trade paperbacks slowly rise. *Skin Graft*, *Jonah Hex: Two-Gun Mojo*, and *Black Orchid* are three other solid sellers from the Vertigo line. *The Golden Age*, the Elsewhoids spun on the post-World War II heroes, sells modestly.

Marvel - The new *X-Men 2099* title helps keep interest in the 2099 universe up, except in the case of *Ravage*. The new character concept is not being met enthusiastically with local readers. The regular Mutant titles sell consistently well, even more so with a holographic cover or the current evolution of *Magneto*. Sales on *Venom* oriented material have leveled off, no doubt due to the fact that Marvel is currently providing a steady diet of the character for his fans.

While the *Barkerverse* titles leave the gate a little more strongly than we anticipated, the *Midnight Sons* titles drop in sales, as do the Marvel UK books. I mean, how many times can *Death's Head II* spin off a new character? He ought to speak with Venom about how this shoots sales of new issues in the foot.

Daredevil's sales are slightly on the rise, but most fans see this as Matt Murdock's Knightfall, and can't work up too much enthusiasm for this book. The new mini-series by Frank Miller and John Romita, Jr. flies off the racks as the *Man Without Fear's* origin is retold by two masters of the medium.

Star Wars used to rest quite comfortably in our back issue bins, confident that few people would disturb them. No longer. Thanks to the new books from Dark Horse, the beautiful trading card series from Topps and rumors of a new trilogy, sales of these books are now brisk as the stories are good and the prices are fairly affordable. Plus, there's some solid work from Howard Chaykin, Dave Stevens, Archie Goodwin, Al Williamson, Chris Claremont, Ron Frenz, Tom Palmer, Jo Duffy, Carmine Infantino, and so many others.

Image - *Spawn* seems to gain new fans with every passing month. It doesn't hurt that this is one of Image's most consistently on-time titles, as well as usually a good read. Sales on most other Image titles has leveled off, except for back issues of *Stormwatch*.

Valiant - *Bloodshot* and *Turok, Dinosaur Hunter* are still healthy and back issues command above guide prices. *The Second Life of Dr. Mirage #1* sold out, but time will tell whether this title will continue to command strong sales. Is there anyone who hasn't ordered the new Valiant Vision glasses? I feel this may actually change the way a lot of us read comics. They also work with other books, not just Valiant's. Get a set of glasses and check out *Savage Dragon* volume two, #3 and the last half of *Batman* #500 and prepare to be amazed.

Others - The huge publicity campaign paid off for the *Ultraverse* line. People who may never have cracked open anything but a Marvel or DC title are quickly taking to this new line of comics. Some of the top talent in comics have formed a well-thought out, cohesive universe and the fans are responding positively. *Comic's Greatest World* sells consistently well, as do the back issues featuring Concrete (this interest possibly driven by news of a possible motion picture in the works). The Topps comics, especially *Satan's Six* and the *Jurassic Park* adaptation do well also.

In Closing - What is it that we're really selling from our side of the counter? Is it just comic books or cards? No, it's knowledge... We can teach new readers the rich history of this medium, and show our customers how to preserve their collections for future readers to enjoy. Until next month, take care and be good!

JOHN M. HAUSER
P O Box 51673
New Berlin, WI 53151-0673
(414) 789-8227

I've just come back from the San Diego Comic Con. It's really an incredible experience. Almost any book you would have wanted was available. The only catch was when you found it you were going to pay a lot for it. Attendance was great and sales were great. People traveled from as far away as Australia to be there.

A large number of my customers were names I recognized from my mail order business. It was great to be able to connect the names and faces for a change. Sales on all material was incredible. The last day generated a feeding frenzy as people realized they had money left and the San Diego Con would not happen again for another year.

I noticed some collectors (not dealers!) trying to sell restored Golden Age without mentioning it was until it was noticed. I feel this is going to cause the market to steer away from restored books. The question is going to remain "What else has been done that I haven't noticed?". I believe in the future we may see unrestored Golden Age bringing premium prices. On to the market report:

Golden Age - The end of the market seems to sell slower than Silver Age. This could be because these books are harder to get. Recent sales: *Blue Beetle #1* FN- $750, *Planet #2* VF- $1300; *Batman #52* VG+ $150 and a few more.

Pre-Code Horror - These are my favorite books to collect and sell. I can't keep them in stock. More and more people are collecting them. I believe this market has only just started. As collector's tastes become more sophisticated, they will realize what they have been missing all these years. Some great books by Fawcett, Harvey, and Ace go unnoticed by many collectors.

Silver Age - These books can be found but it is incredibly difficult to get them in any kind of shape. As prices rise I have noticed more books are coming on the market. Most of us didn't buy these books to make money, but it is getting harder to resist selling them. Recent sales include: *Sea Devils #1* VF/NM $450, *Amazing Spider-Man #13* VF- $220; *Action #261* VF $70, *Blackhawk #118* VF/NM $95, *Green Lantern #76* VF+ $95.

In Closing - I would like to say I have noticed that the sale of the White Mountain *AF #15* for close to $40,000 has had a definite affect on the market. Prior to this auction I found it difficult to get an offer of $10,000 for a VF or better copy of this book. Now it's easy to get. The going price seems to be $15,000 to $17,000 for a VF copy.

This is difficult to believe. I pinched myself this morning to make sure it wasn't a dream, but it's still happening. So for all of you that have a high grade copy and don't think it can be worth this much, get it out. Put a high price on it. I dare you. Someone will buy it and then it will be gone. Happy Collecting.

MICHAEL TIERNEY
The Comic Book Store
9307 Treasure Hill
Little Rock, AR 72207
(501) 227-9777

The Summer of '93 saw interest in comics hit an all time high in Arkansas. Fueled by national media attention, many new customers came in to sort through the massive proliferation of publishers, universes, varied titles, and innovations. This brought a temporary slowdown in back issue sales until the more experienced collectors, finding no blockbuster sleepers, returned to the Silver Age for key collector's items and investing.

Silver Age - Examples on the diversity of recent Silver Age sales: *Amazing Spider-Man #44* MT $42; *Donald Duck/Four Color #348* NM $26.50, *Donald Duck/Four Color #394* NM $27, *Detective Comics #227* FN $92; plus a lot of activity on lower price and even lower condition books. In response to this new demand, we made the following recent Silver Age Acquisitions: *Captain America #100* GD, *Aquaman #1* PR; and *Amazing Spider-Man #*'s 1, 2, 3, 4, 8, 9, 10, and 14 all ranging from PR to VG.

Bronze Age - Heating up also. Recent sales; *Daredevil #158* MT $35; *Captain America Annual #8* MT $42.50; and *Tomb of Dracula* Vol. 1 #1 MT $26.

Modern Age - Activity across the board; *Amazing Spider-Man #300* MT $45, *Predator* Vol. 1 #1 MT $30, *WildC.A.T.S. Gold #1* MT $50; *Batman #492* Platinum Edition MT $50, and *Wolverine* Vol 2 #10 MT $24.75.

DC: The "big dog on the block" right now for consumer interest and investor speculating. The Knightquest storylines continue to make strides, picking up where the Knightfall left off. Post Reign of the Supermen sales are way up when compared to pre-Doomsday sales.

Marvel: A lot of interest has been generated on the current *Daredevil* storyline, as well as Miller's return to the character on The *Man Without Fear*.

Heavy Hitters looks to have its best seller in Sachs & Violens which received a positive initial release.

Image: *Spawn* back issues sales remain strong, while the rest of the line has slowed or frozen, much like new issues sales

Valiant: Holding steady. The crossover sports cards investor market has stopped investing in it, but a consistent publishing schedule has helped to recoup those losses with new readers. New Universes Throughout Infinity. Reality is setting in.

Cards - This market also suffered with the explosion of titles. We expect the demand to reignite with the release of Marvel Masterpieces Series II Advance interest has been very strong. The Tribes card series is our new all time poor seller Till next time…

BRIAN POWELL
Now & Then Comics
1825 Liberty Rd #216
Lexington, KY 40505
606-231-8342

Greetings from the Bluegrass State. This is sort of a Summer wrap-up of the convention circuit on a regional level. There seems to be less disposable income, but hopefully the economy is on the mend and collector interest remains very high. This report is confined to pre-1970 comics since that's my specialty.

Golden Age - This segment of the market is getting much renewed interest, indeed, many look like bargains compared to the increase in Silver Age hero books. DC and Timely lead requests (no surprise there!), but Fawcett, Quality, Fiction House, Fox, and most other odd-ball companies have a loyal following. Sales: (at guide) *Police* #67 VF, #100 FR; *Spurt* #5 VG; *Blackhawk* #9 FR, *Military* #42 VG, *House of Secrets* #25 VF; *Catman* #12 VG; *All Winners* #7 GD Acquisitions: Several *Action* from #82-97 about fine; *All Star* #34, 38, 42 in the GD+ range; *All Winners* #12 16 GD/VG; *Batman* #20, 27 VG/FN, *Blackhawk* #19 GD; *Blue Beetle* #1 AG, *Detective* #67 AG, others 190-210; several *Police* from 60-90 VG/VF; *Superman* #5 (no back cover, ow g), others 42-100.

Horror Stuff - Precode titles do very well; Kirby-Ditko Atlas is hot, the missing link between the fifties and the Marvel Age. DC mystery titles and Charlton from the 60's-70's are getting some play (and respect) along with 70's Marvel monster titles, and these are still very affordable (many/most in the $1-5 range). No high dollar sales to report, just stacks of all these. The precode titles are increasingly tough to locate (esp. in condition), managed to find a couple dozen (*Web of Mystery*, *Hand of Fate*, *Beyond*, *This Mag Is Haunted*) in decent shape.

Dell/Gold Key - Steady growth in interest (and awareness) in these. TV/Movie/4-Color/Cartoons lead requests, most are still tough in high grade. These crossover nicely for character toy collectors (lunch boxes, gum cards, board games) and most are reasonable. Westerns are moderate with photo covers the big favorite. Disney seems to be gaining attention, esp. *Uncle Scrooge* and early *D & S*. Acquisitions include *Avengers* #1 VF/NM, *F-Troop* set, most *U.N.C.L.E.* books, *Atom Ant* #1 VG, *Space Ghost* #1 VG (glad to have these again). P S. *Magnus, Solar*, and esp. *Turok* are doing well for obvious reasons.

Silver Age - Still the majority of business (and interest) at every show. Marvels sell in high or low grade, some resistance in the mid grades but these move with some haggling. They're far more common than most DC from the same time period, even into the 70's, and Marvel outweighs DC in demand by about two to one, so it seems. DC is tougher to find in high grade, but collectors don't seem as picky, attitude runs more toward "complete the set and upgrade one if you can". A healthy attitude, especially if you read them (What a concept!) Sales: Neal Adams *X-Men, Batman/Detective, GL/GA, Hot Wheels, Teen Titans*, are moving to older and younger collectors, glad to report this *Amazing Spider-Man* is a constant seller, mainly #3-100. Business as usual here, nothing really memorable in single-book sales. Acquisitions: *Action* #252 VG+, run of *Atom* #2 team-up books, *Batman* #155, 171, 200, 222 (my favorite); *B&B* #34 (2 copies, both abt VG). *Flash* #123 AF; *Green Lantern* #1 GD, #2 VF, and more *Amazing Spideys*.

I'm back in school, can't travel as much, so the next report will be broader in scope including mainly mail order. Hope there's a lot of news to report. Thanks for the time & space, remember, read what you buy! Happy collecting

KATHLEEN MILLER
Comic World
1204 4th Ave.
Huntington, WV 25701
304-522-3923

Hello to all comic readers and collectors, and congratulations… you survived another Summer season in the comic market. Now we can figuratively and financially ease up and catch up on some of the good reading material we may have overlooked in the glut. On to the report…

New Comics - I always start with those as they are by far our biggest selling item. DC's Knightfall is now over and into Knightquest, which doesn't seem to have the enthusiasm the previous story enjoyed. Superman is of course back and sales remain good. Marvel fans are catching onto the Daredevil story Fall from Grace, and the new Frank Miller story *Man Without Fear*. These are selling out as soon as we get them. There has also been a lot of interest in the *X-Men/Avengers* crossover and *X-Men 2099* In other areas we are selling out every issue of all Ultraverse titles *Deep Space Nine* #1 sold extremely well and *Greatest Comics World* is continuing to sell well. Image is holding steady right now, but most customers are becoming more selective.

Silver Age - Not a lot of activity in this area lately, although we sold some early *Captain America* and *Fantastic Four*, and *Avenger* runs during our Labor Day Sale Most collectors are concentrating on just keeping up with the new stuff.

Golden Age - Virtually nothing to report this month, no new purchases of collections

That's it for this month, thanks for reading.

JOHN TINKESS
Another Dimension Comics
324 10th Street NW
Calgary, Alberta
T2N 1V8 Canada
403-283-7078

Here it is, time for another market report and it hardly seems like a month has passed since the last one. School has resumed and the dust is starting to settle from the explosion of new product over the Summer. Here's a brief overview of the winners and losers

New Comics - DC held onto top spot all Summer with Knightfall and Reign of the Supermen culminating within a week of each other. Back issues for both storylines are still in high demand and the response to Knightquest has been strong so far.

Marvel and Image haven't fared as well this Summer mostly due to missed shipping schedules and lackluster storylines. Valiant is holding it's own but really hasn't had a blockbuster hit in quite a while.

An interesting trend I've noted recently among many of my regulars is a move toward quality independents Many people have become a bit disillusioned with the endless gimmick covers and new universes and are looking for something a little different. Sales are picking up dramatically on titles like *Bone, Cerebus, Madman* and all the *Vertigo* titles. In fact, *Bone* is the most requested comic in the store right now. It's nice to see books of such high quality getting some of the attention they deserve.

Silver Age - There has been very little high grade Silver Age around recently but lower grades sell moderately well if priced reasonably Most DC's sell well in any grade. If you can find them. Recent sales include: *Amazing Spider-Man* #121 VG/FN $28; *Avengers* #6 FR/GD $15.

Golden Age - A recent find of high grade books did not last long. Gorgeous NM copies of *Sensation* #56 and #69 went for $155 each and nine assorted issues of *Captain Marvel Adventures* between #32 and #85 sold for about 20% above guide. The issues ranged in condition from FN to VF/NM, but most were VF or better.

That's all for now. Thanks for reading

FRANK LYNN BREVARD
1550 Shoup CT #2
Decatur, GA 30033
(404) 712-9295

Cards - Just when you thought the great Summer rush of non-sport cards was over and things would settle down for the Fall, Skybox hits us with the serious one-two punch First they "boldly go where no one has gone before" with the introduction of the Star Trek Masterpiece cards. All the art work is fantastic. The cards seem to come alive as you watch them

Sales on these cards have been fabulous and they have been appealing to non-sport card collectors and Trekkies alike and with the mix of Classic and Next Generation characters fans who are loyal to either version of Star Trek are making these cards their own

For the serious set collector, the Star Trek Masterpieces box offer a good distribution which should allow for good set making from a box. I have been averaging (2) sets a box unlike the original Marvel Masterpieces which didn't guarantee a set out of a box. These cards better than any other recent issue of Star Trek cards will become true collectors items.

The second strike by Skybox are their Superman Returns cards. Not only are these cards brighter and in my opinion more powerful they seem to be more in demand than the Doomsday cards that preceded them. It doesn't hurt either to have a print run of only 10,000 cases which will only help to increase their value over a short period of time. While the insert cards are not as fancy as the Doomsday inserts, they are in their own right very nice cards. For those who are set and not box collectors the boxes break down to sets very well with an average of (2) sets a box. The packs have been selling at $2 a pack and that may not be the ceiling on them. The sets have been averaging between $20 and $25 with the inserts going for $10 to $12 each.

The only true disappointments have been the milk caps. Even with Skybox promoting them with the Reign Of The Supermen promo caps sales have been almost non-existent This may be a fad whose time just isn't here yet.

The only other real complaint by my fellow collectors and customers has been with the major printing error by Topps with their WildC.A.T.S cards. The infamous card #68 with Grifter on the front and Warblade on the back has made making sets impossible. Questions that I have been asked range from, "Do I wait for corrected #68's to come out to finish my sets?" to, "Do I include it in the sets as an error and increase the set value and if I do that

CONTINUED ON PAGE 50

The Edge-Man

J.W. International
9870 Plano Rd.
Dallas, TX 75238
(214) 349-9764 • (214) 349-9690
Fax (214) 349-5083

All prices subject to change due to market fluctuations.
MASTERCARD / VISA / AMEX
NOW ACCEPTED! - 3% surcharge

INCENTIVES!!

FOR EVERY $100 or more you spend you are entitled to buy one of the following:

(A) One Harbinger #0 Sendaway for $59.95
(spend $200+ and you can buy 2 Harbinger #0 for $99.95 TTL!)

(B) One Batman #492 Platinum for $39.95
(spend $200+ and you can buy 2 Batman #492 Platinum for $69.95 TTL!)

(C) Up to 5 RAI #0 at $9.99

PLASM

WAX BOXES $24.95 (Limit 4)
1ST PRINT BINDERS $59.95 (Limit 2)
ONLY 15,000 MADE.
VERY SOUGHT AFTER
2ND PRINT BINDERS $9.95 (Limit 3)

PLASM CHASE CARDS:
Level One Cards: $15 each, 3 for $40
9 card set for $89.95
Level Two and Three Cards:
CALL!!!

OTHER NON SPORTS CARDS

	BOX
MARVEL 1	$109.95
MARVEL 3	$32.50
MARVEL 4	$21.95 (LIM 4)
MASTERPIECE #1	$159.95
UPPER DECK VALIANT	$29.95 (LIM 4)
PLASM #0	$24.95 (LIM 4)
ULTRAVERSE	$21.95
MILESTONE	$21.95
BLOODLINES	$21.95
SUPERMAN RETURNS	$39.95
SUPERMAN DOOMSDAY	$119.95
X-MEN SERIES ONE	$69.95
X-MEN SERIES TWO	$52.50
WILDCATS BOXES	$21.95
TRIBE BOXES	$21.95
STAR TREK MASTER SERIES	$27.50
DEATHWATCH 2000	$21.95
MASTERPIECE SERIES 2 (OCT/NOV EXPECTED SHIPMENT)	CALL
MARVEL #2	$59.95

SUPPLIES SHORT: ORDER NOW!!

UPPER DECK VALIANT

BOXES

$29.95 per
(Limit 4)

Reg. Sets: #1-120 .....**$12.95**
Unseen Art Cards .....**$3.99 per**
call for set price
First Appearance Cards....**$4.99**
call for set price
QUESADA SP1.....**$14.95**
UD PYRAMID HOLO.....**$11.95**

SINGLE CARD SPECIALS!!

Wolverine Hologram $49.95
Spidey vs. Venom $39.95
One of each for $85
Bloodshot Chromium Promo Card $29.95
Turok Chromium Promo Card $29.95
Ninjak Chromium Promo Card $29.95
Evil Ernie Chromium Promo Card $29.95
One each of the 4 Chromium Cards $89.95
Upper Deck X-O/Turok Promo Card $7.95 10 for $75

Wizard Gold Numbered Cards:
Spawn $89.95
Stormwatch $9.95
Battlezone $9.95
Others available: Call
Skybox Superman Returns Promo #0

CONTINUED FROM PAGE 46

how much of an increase should I make on the set price?" I have no ready answers. I can only hope that Topps will let us know something

Well, that's all for now. Just keep a sharp eye out for anything new and interesting in the world of non-sport and never be surprised with what you may find on a trading card. Take care.

GEORGE & TAMARAH BORDW
Anything But Sports
13754 Mango Dr. Suite 218
Del Mar, CA 92014
619-755-4826

Hello from sunny San Diego. The last part of August and the first part of September has been a busy time for Non-Sports cards. The release of the Superman Returns cards and the Star Trek Masterpieces cards has caused sales to skyrocket. The Superman Returns gold foil chase cards sell enormously well as does the Star Trek Spectra chase cards. Both card sets are high quality UV coated and should continue to sell well

The Bloodlines and Milestone cards have cooled down with only the foil embossed chase cards selling now. Skybox also released a Snow White and the Seven Dwarfs card set. This is a sleeper in my opinion. The cards are a must for anyone who has ever enjoyed the movie. There are four Spectra chase cards in the set that brought a smile to my eyes

For those of you who enjoy the Beatles, the River group has released a 220 card Beatles Collection set. There are ten foil stamped music chase cards. The average is about one chase card in every two boxes so complete sets of the music chase cards could get expensive

I look forward to October. Both the Marvel Masterpieces series I tin set and Marvel Masterpieces series II are due to be released that month. It should be fun. Well, that's all for now

DAN FOGEL, JIM PITTS, RICK CALOU
Comic Detectives
P O Box 11991
Berkeley, CA 94701
(510) 526-5329

Here's our unfortunately but necessarily brief post-San Diego wrap-up. More next month, so consider this the first installment. On the whole, S. D. sales were a big disappointment. We think this may be due to (at least partly) to the con's new no-limit to the number of dealers policy, which cuts down sales percentages as they keep expanding the dealer's room. Sour grapes paranoid ramblings, or shocking truth? You be the judge, Effendi! And now:

Golden Age - A very disappointing area this year for us. The only sale we recorded in this area for S. D. was the Mile-High-MINT copy of *Daredevil Comics #2* for the over guide (but we consider a bargain) price of $1700.

Silver Age - Not too bad in this area, but not as good as we would have liked! Sales include: *X-Men's #4* in VG for $90 and #13 in PR for $2; *Forbidden Worlds #1* in GD- for a bargain $55; *Fantastic Four #59* in GD- for $6; *Donald Duck #46* in VF for $50, and *Uncle Scrooge #9* in FN+ for $65.

Bronze Age - Again, an ever-increasing sales area. Sample sales are. *Werewolf By Night #'s* 8, 11, & 12 in VF for $5 each. This is an increasingly hot title that we recommend to our customers for investment! Other sales include: *Power Man #'s* 40 and 50 in NM for $3 each, *Amazing Spider-Man #*115 in GD- for $2; and Captain America #145 in GD+ for $2

Modern Age - Most of our sales were in this area and include: New Mutants #29 in MT for an over guide $3; Crisis On Infinite Earths #5 in FN+ for $2; Silver Surfer #'s 16 & 38 in NM for $6 & $8, respectively, and Beatles Experience #'s 1 & 2 in NM at a bargain, $5 the pair. See ya next month!

JOHN CHRUSCINSKI
MICHAEL GOLDSTEIN
HOWARD ISAACS
Tropic Comics
313 S State Road 7
Plantation, FL 33317
305-587-8878

Gee, has it been a month already? Recently we had our semi-annual 1/2 off back issue sale, and due to heavy TV and print advertising we were swamped! Of course a lot of hot new books and nice old books flew out of the stores, but these were balanced by tons of slow moving books that had been in our boxes seemingly forever. Titles like *Outsiders, Amethyst, Warlord, Kazar*, and even *US1* sold briskly at half guide! Listing the hot and Silver & Golden Age stuff that sold would not be real informative since they would not reflect true market prices. However, here are a few older books that would not sell at regular guide prices, but moved at our sale: *Brave & Bold #29* GD; *Teen Titans #1* VG; *Strange Adventures #180* VG, *#184* VG, *Lois Lane #70*, 71 VG; *Batman #200* FN; *Shadow #1* (1973) MT.

Now let's move on to the regular report. Aside from the sale, it's been an average non-descript month for older books. Business has been good, but we haven't bought or sold much in the way of key Golden or Silver Age comics in the past 30 days. A few acquisitions and sales include, Bought - *All Star #3* FN+ Restored, *Wonderworld #3* FN restored, *Detective #85* FN+, *House of Secrets #1* FN+, *Strange Worlds #3* VF. Sold - *All American #61* NM Restored $1400; *Adventure #300* VF $190; *Adventure #247* GD+ $375; *Justice League of America #1* GD+ $250; *Showcase #30* VF- $100.

Old Stuff - In general, demand for pre-hero Golden Age as well as any DC & Timely Superhero stuff is still high as are Dell & Gold Key TV & Thunder Agents. Pre-1970 DC titles are still hot in high grade, but lower grade late 1960's titles are stagnant. The same is true for Marvel's, the early stuff is flying, but mid to late 60's books are sitting unless they are VF or better. Early seventies Marvels which have been hot the past year or two have slowed quite a bit.

New Stuff - Most of the action this month has been in the newer comics. This will probably be repetitive of what most of the other dealers are going to write, but here goes

Superman is hot once again with the finale of the reign of the Supermen storyline. *Action #689* with the first reappearance of the real Superman is selling quickly at $8. *Green Lantern #46* was underordered by just about everyone and is very hot at $6. *Man of Steel #25* & *Superman #81* are selling at $4 each. Batman Knightfall issues are still in high demand with most going at around guide prices, but *Batman #497* is selling at just about $8 here. *Sword of Azrael* and *Vengeance of Bane* are still hot at, but not above guide.

Hot Marvels include mutant titles and miniseries such as *Sabretooth* and *Deadpool*. *Moon Knight #55* is a sleeper to look out for, with nice art by new comer Stephen Platt. The Spider-Man comics have slowed since Maximum Carnage ended. With the glut of new comics this Summer, nothing else from Marvel has really taken off. It's not that the new titles from Marvel & DC aren't selling at all, it's just that none of them have taken the market by storm as of yet.

Mighty Image, which could do no wrong a year ago is having problems of it's own with many of their new comics not selling nearly what was expected. They however have caught the problem early and have canceled all but their good selling core titles like *Spawn* and *Youngblood*. Back issue sales on them are still good for the early stuff, but not over guide. Most Image comics from the past six months or so are still selling at cover price

Valiant's are pretty much dead here. Some of the early scarce issues still sell if the price is discounted, but the newer issues are ice cold and are sitting in our boxes even with discounts. It's just a matter of something getting too hot too fast and getting out of control to a point where supply overshot demand.

Harris Comic's *Vampirella* is red hot and in very short supply. The first issue is selling for $20 here, #2 & 3 at $7.

Other independents that are moving are Malibu's Ultraverse titles, Dark Horse's *Comics Greatest World* and the new Continuity books. As for all the Gold, Platinum, signed, numbered stuff, Yawn! The customers are getting tired of them because there are so many. They just aren't special anymore

Hopefully next report will be more exciting, but frankly, not a lot always happens over a one month period. Well, actually, we did move a tremendous amount of old toys and other memorabilia this past month? Unfortunately, we didn't sell any of it, we just moved it. (From one warehouse to another) On that note we will leave you. Take care.

END OF MARKET REPORTS

FULL OF SILVER & GOLD!
Overstreet's GOLDEN AGE Quarterly #2
ON SALE THIS MONTH AT YOUR FAVORITE COMIC SHOP!
DON'T MISS IT!

Introduction

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

The first Overstreet COMIC BOOK PRICE GUIDE was published in 1970 and has been published every year since then. The first issue of Overstreet's Comic Book Price Update (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly Overstreet's Comic Book Monthly is now the official monthly price guide magazine for Overstreet Publications.

GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our Board Of Special Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that dealers buy comics in order to resell them to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead, plus a fair margin of profit. Most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

PRICING NEW COMICS:

This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Very Good (VG), Very Fine (VF) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the near mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

+ An issue that has increased in price since last issue
- An issue that has decreased in price since last issue
H A high demand issue that is currently in vogue

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

POLYBAGGED COMICS

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original manufactured product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for in making your assessment. Very important: A book must be graded in its entirety, considering **all** defects. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such. After examining a comic book thoroughly, one of the following grades may be assigned:

The 8 Nomenclature Grades and The Overstreet Numerical Equivalent

	Numerical Grade			
Grade/abbreviation	High	Center	Low	Point Spread
Mint (MT)	100	99	98	(3)
Near Mint (NM)	97	94	90	(8)
Very Fine (VF)	89	82	75	(15)
Fine (FN)	74	65	55	(20)
Very Good (VG)	54	45	35	(20)
Good (GD)	34	25	15	(20)
Fair (FR)	14	10	5	(10)
Poor (PR)	4	3	1	(4)

*THE EIGHT NOMENCLATURE GRADES AND THEIR NUMERIC RANGE**

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1) Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

* The Numeric Ranges from Poor to Mint are further explained in *The Overstreet Comic Book Grading Guide*.

The graph at left illustrates the Overstreet Nomenclature Grades and their corresponding numeric range.

Now with three prices! VG VF NM

Adventure #253, © DC

ACTION COMICS (Weekly #601-642)
Dec. 1954-Present
National Periodical Publ./DC Comics
1-Reprint, 1988, 50¢ c 0.50
201-Last pre-code issue 58.00 131.00 175.00
202-220 50.00 113.00 150.00
221-240 40.00 90.00 120.00
241, 243-251 Last Tommy Tomorrow 30.00 68.00 90.00
252-Origin & 1st app. Bronsac 217.00 488.00 650.00 H
252-Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #49 214.00 536.00 750.00 H
253-2nd app Supergirl 43.00 107.00 150.00 H
254-1st meeting Of Bizarro & Superman 39.00 98.00 135.00 H
255-1st Bizarro Lois Lane 26.00 64.00 90.00
256-261 17.00 43.00 60.00
262, 264-266, 268-270 13.00 32.00 45.00
263-Origin Bizarro World 19.00 48.00 65.00 H
267-3rd Legion app. 79.00 196.00 275.00 H
271-275, 277-282, 284-Last 10¢ issue 11.00 29.00 40.00
276-6th Legion app. 34.00 86.00 120.00
283-Legion Of Super-Villains app. 14.00 36.00 50.00
284-Mon-El app 14.00 36.00 50.00
285-12th Legion app. 14.00 36.00 50.00
286-289 7.00 19.00 26.00
290(7/62)-17th Legion app. Phantom Girl app 7.00 19.00 26.00
291, 292, 294-299 5.00 13.00 18.00
293-Origin Comet 11.00 27.00 38.00
300-(5/63) 6.00 14.00 20.00
301-303, 305-308, 310-320 3.00 9.00 12.00
304-Origin & first app. of Black Flame 4.00 11.00 15.00
309-Origin Jax-Ur 5.00 14.00 20.00
321-333, 335-340 3.00 8.00 9.00
334-Giant (6-29) 5.00 11.00 16.00
341-346, 348-359 1.90 4.60 6.50
347, 360 (Giants G-33 & G-45) 2.90 7.10 10.00
361-372, 374-388 1.40 3.60 5.00
373-Giant (6-57) 2.30 5.70 8.00
381-424, 411-Eclipse origin-r 1.10 2.90 4.00
425-Adams art 1.70 4.30 6.00
426-436, 438, 439 0.90 2.10 3.00
437, 443-1.00 page gatefold 1.40 3.60 5.00
440-1st Grell-a on Green Arrow 1.70 4.30 6.00
441-Grell-a on Green Arrow 1.40 3.60 5.00
442, 444-499 0.70 1.80 2.50
500-Superman life story (1 00, 68pgs) 0.60 1.40 2.00
501-551, 554-582 0.40 1.10 1.50
552, 553-Animal Man-c/s 1.70 4.30 6.00
583-Alan Moore 2.00 5.00 7.00
584-Byrne begins 0.40 1.10 1.50
585-599 .598-1st app. Checkmate 0.30 0.70 1.00
600-(2.50, 84 pgs.) 1.10 2.90 4.00
601-642 (1.50, 52 pgs.) 611-614 Catwoman 0.30 0.70 1.00
643-Monthly begins, Perez c/a, scripts 0.50 1.00 1.50
644-649, 651-661, 663-666, 668-679: 644-Perez-a begins 679-Last 1.00-c 0.40 0.70 1.00
650-(1.50, 52 pgs.)-Lobo cameo 0.50 1.00 1.50
662-Superman reveals id to Lois Lane 1.20 2.30 3.50
667-(1.75, 52 pgs.) 0.60 1.10 1.75
680-682 0.40 0.80 1.25
683-Doomsday cameo 2.80 4.90 7.50 H
683-2nd & 3rd printings 0.40 0.80 1.25
684-Doomsday battle issue 2.80 5.20 8.00 H
685, 686-Funeral For A Friend iss., Supergirl app. 0.70 1.30 2.00 H
685-2nd & 3rd printings 0.40 0.80 1.25
687-(1.95)-Newsstand Ed. w/mini-poster 0.50 1.00 1.50
688-692 (1.50): 688-Guy Gardner-c/s 0.50 1.00 1.50
Annual 1 ('87)-Arthur Adams-a; Batman app. 2.10 3.90 6.00
Annual 2 ('89, 1.75)-Perez-c/a 0.70 1.30 2.00
Annual 3 ('91, 2.00, 68 pgs.) 0.70 1.30 2.00
Annual 4, 5 ('92-'93, 2.50) 0.90 1.60 2.50

ADAM-12 (TV)
Dec. 1973-No. 10, Feb. 1976 (Photo covers)
Gold Key
1 6.30 11.70 18.00
2-10 2.90 5.20 8.00

ADDAMS FAMILY (TV cartoon)
Oct. 1974-No. 3, Apr. 1975 (Hanna-Barbera)
Gold Key
1 8.60 21.40 30.00 H
2, 3 6.30 11.70 18.00 H

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept. 1983
National Periodical Publications/DC Comics
200 79.00 196.00 275.00
201-209 54.00 136.00 190.00
210-1st app. Krypto 471.00 1,257.00 1,806.00 +H
211-213, 215-220 43.00 107.00 150.00
214-2nd app. Krypto 57.00 143.00 200.00 H
221-246: 241-Batman x-over (6/58) 37.00 93.00 130.00
247-1st app. Legion Of Super Heroes (4/58) 743.00 1,857.00 2,600.00
248-252, 254, 255: Green Arrow in all 27.00 68.00 95.00
253-Superboy/Robin first meet 37.00 93.00 130.00 H
256-Origin Green Arrow 107.00 268.00 375.00 H
257-259 24.00 61.00 85.00
260-1st Silver Age origin of Aquaman (5/59) 109.00 271.00 380.00 H
261-266, 268, 270: 266-(11/59)-Aquagirl/Tuvaland (origin/1st app.); not same as later character 17.00 43.00 60.00
267-2nd Legion Of Superheroes 164.00 411.00 575.00 H
269-Intro Aqualad 36.00 89.00 125.00 H
271-Origin Lothar retold 47.00 105.00 140.00 H
272-274, 276-280: 273-3rd Metallo 15.00 34.00 45.00
275-Origin Superman/Batman team retold 33.00 75.00 100.00 H
281, 284, 287-289: 288-Bizarro origin 15.00 34.00 45.00
282-5th Legion app. 33.00 75.00 100.00
283-Intro Phantom Zone 25.00 56.00 75.00
285-1st Bizarro World story in Adv. 25.00 53.00 70.00
286-1st Bizarro Mxyzptlk 29.00 65.00 86.00
290-6th Legion app., last 10¢ issue 30.00 68.00 90.00
291, 292, 295-298: 295-Bizarro-c 10.00 23.00 30.00
293-13th Legion app. 15.00 34.00 45.00
294-1st Bizarro M Monroe, Pres. Kennedy 29.00 45.00 60.00 H
299-1st Gold Kryptonite (8/62) 12.00 26.00 35.00
300-Legion series begins (9/62) 76.00 189.00 265.00
301-Origin Bouncing Boy 23.00 57.00 80.00
302-305 17.00 38.00 50.00
306-310 13.00 29.00 38.00
311-320 9.00 21.00 28.00
321-Intro Time Trapper 7.00 17.00 22.00
322-330, 327-Intro Lone Wolf in Legion 7.00 13.00 20.00
331-340 5.60 10.40 16.00
341-Triplicate Girl becomes Duo Damsel 4.20 7.80 12.00
342-345, 347, 350, 351 3.20 5.90 9.00
346, 348, 349 3.50 6.50 10.00
352, 354-360 2.80 5.20 8.00
353-Death of Ferro Lad in Legion 4.60 8.50 13.00
361-364, 366, 368-370 2.10 3.90 6.00
365, 367, 371, 372 2.50 4.60 7.00
373, 374, 376-380: 380-Last Legion in Adv. 2.10 3.90 6.00
375-Intro Quantum Queen 2.50 4.60 7.00
391-Supergirl begins (1st full length story, 5/69) 0.70 1.30 2.00
392-398, 391-400 0.70 1.30 2.00
390, 403-(50 pg. giants G-81 & G-91) 2.10 3.90 6.00
401, 402, 404-410: 52 pg. issues 0.70 1.30 2.00
403-Giant G-81; Legion-r 1.80 3.30 5.00
411, 413, 418, 419, 36 pg.-r issues 0.40 0.70 1.00
412-Origin & 1st Animal Man/Str. Adv. 1.40 2.60 4.00
414-(r/2nd Animal Man/Str. Adv. 1.10 2.00 3.00
415, 420-Animal Man reprints 0.50 1.00 1.50
416-Giant DC-'up; G.A.-r 0.40 0.80 1.20
417-Highlaite; Frazetta Stunning Knight-r 0.40 0.80 1.20
421-424 0.40 0.70 1.00
425-New look begins 0.50 1.00 1.50
426-458: 433-Mike Grell's 1st-a 0.40 0.70 1.00
459-469, 483-486 0.40 0.70 1.00
461, 462: Death of Earth II Batman 1.40 2.60 4.00
467-Starman by Ditko, Plastic Man bcpw 0.50 1.00 1.50
468-490: Last comic-size iss. 0.40 0.70 1.00
491-499; 491-100 pg. digests begin 0.40 0.80 1.20
500-All Legion reprints 0.60 1.00 1.60
501-503: Golden Age reprints 0.40 0.80 1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug. 1967
American Comics Group
51(3-D effect-c/story) 36.00 86.00 125.00 H
52-58 (3-D effect-c/stories) 31.00 79.00 110.00 H
59-3-D effect story only 29.00 50.00 70.00 H
60-Wonderage-s by Landau 13.00 30.00 45.00 H
61-Last pre-code issue (1-2/55) 12.00 26.00 35.00 H
62-70 8.00 19.00 25.00
71-90 6.00 12.00 18.00
91,96(#95 on inside),107,116-All contain Williamson-a 8.00 19.00 25.00
92-95,97-99,101-106,108-115,117-127 6.00 10.00 16.00
100 7.00 14.00 20.00
128-Williamson/Krenkel/Torres-r; last 10¢ 6.00 10.00 16.00
129-156 5.00 9.00 14.00
151-153: 153-Magic Agent app. 4.00 8.00 12.00
154-Nemesis begins (origin), ends #170 6.00 10.00 16.00
155-167, 169-174: 157-Magic Agent app 4.00 8.00 12.00
168-Orlando-a(p) 5.00 9.00 14.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No 109, Feb-Mar, 1968
National Periodical Publications
32-40; 32-1st code approved issue 17.00 38.00 50.00
41-50 13.00 30.00 40.00
51-70 9.00 20.00 26.00
71-93; 95-105: 95-1st monster issue (11/65) 5.00 13.00 18.00
94-Aquaman cameo 6.00 10.00 16.00
106-109-Monster-c/s by N. Adams-c/a 9.00 20.00 26.00

ADVENTURES OF CAPTAIN AMERICA
Sept. 1991-No. 4, Jan. 1992 (4.95, color, mini-series)
Marvel Comics
1-Embossed-c 2.00 3.00 5.00
2-4: Austin-c/a(i) 2.00 3.00 5.00

ADVENTURES OF JERRY LEWIS, THE
(Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov. 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 8.00 19.00 25.00
61-80: 68, 74-Photo-c 7.00 13.00 20.00
81-91,93-96,98-100; 89-Bob Hope app 4.00 8.00 12.00
92-Superman cameo 6.00 10.00 16.00
97-Batman/Robin x-over; Joker-c/story 8.00 19.00 25.00
101-104-Neal Adams-c/a 7.00 13.00 20.00
102-Beatles app. 8.00 18.00 24.00
105-Superman x-over 6.00 9.00 14.00
106-111,113-116 3.00 4.00 6.00
112-Flash x-over 6.00 9.00 14.00
117-Wonder Woman x-over 3.00 5.00 9.00
118-124 2.00 3.00 5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No 166, Mar. 1979-No. 172, Jan. 1980
Gold Key
166-172 2.00 3.00 5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics
424 0.70 1.30 2.00
425-449: 449-Invasion 0.60 1.10 1.75
450-452: 463-Superman/Flash race 0.50 1.00 1.50
464-Lobo-c/app. pre-dates Lobo #1 1.70 2.60 4.00
465-478, 481-491, 491-Last $1.00-c 0.50 0.70 1.00
489-(1.75, 52 pgs.) 0.70 1.10 1.75
492-495 0.50 0.80 1.25
496-Doomsday cameo 2.10 3.30 5.00 H
496, 497-2nd printings 0.50 0.80 1.25
497-Doomsday battle iss. 2.50 3.90 6.00 H
498, 499-Funeral for a Friend; Supergirl app. 1.30 2.00 3.00 H
498-2nd & 3rd printings 0.50 0.80 1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card 1.30 2.00 3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c 1.00 1.60 2.50

500-Platinum Edition 27.00 68.00 95.00
501-(1.95)-Collector's Ed. w/die-cut-c 0.60 1.30 2.00
501-(1.50)-Regular Ed. w/mini-poster, diff -c 0.50 1.00 1.50
502-505, 502-Supergirl-c/story 0.50 1.00 1.50
505-(2.50)-Hole-graphx foil-c ed. 0.60 1.60 2.50
Annual 1 ('92) 0.60 0.90 1.40
Annual 2 ('93)-Lobo app. 0.60 1.30 2.00
Annual 3 ('94, 2.95)-Armageddon 2001 0.60 1.30 2.00
Annual 4 ('95, 2.50)-Guy Gardner/Lobo c/story 1.00 1.60 2.50
Annual 5 ('83, 2.50)-Bloodlines Earthplague 1.00 1.60 2.50

ADVENTURES OF THE FLY (The Fly, No. 2; Fly Man No. 32-39) Aug. 1959-No. 30; Oct. 1964, No. 31, May, 1965
Archie Publications (Radio Comics)

1-Shield app.; origin The Fly, S&A c/a	93.00	232.00	325.00	H
2-Williamson, S&K	50.00	125.00	175.00	
3-Origin retold	34.00	86.00	120.00	
4-S&K-c; Powell-a, Shield x-over	23.00	57.00	80.00	
5-10: 7-Black Hood app., 8, 9-Shield x-over	17.00	39.00	52.00	
11-13: 13-20: 29-Origin Flygirl retold	11.00	24.00	32.00	
14-Intro & origin Flygirl	15.00	34.00	45.00	
21-30	7.00	17.00	22.00	
31-Black Hood, Shield, Comet app.	8.00	19.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	31.00	78.00	110.00
2, 3: 3-Last Life issue	16.00	39.00	55.00
4-6: Catgirl app.	11.00	29.00	40.00
7-10	8.00	20.00	28.00
11-15: 13, 14-Catgirl, Black Hood app.	6.00	16.00	22.00

ADVENTURES OF THE PLANET OF THE APES
Oct. 1975-No. 11, Dec. 1976
Marvel Comics Group

1-r/Planet of the Apes in color: Starlin-c	1.30	2.00	3.00
2-5	0.90	1.40	2.20
6-11: 6-Starlin-c	0.60	1.20	1.80

AGENT THREE-ZERO
Sept. 1993-Present (3.95, color, 52 pgs.)
Galaxiworks,Inc
1-Polybagged w/card & mini-poster 1.40 2.60 4.00

AKIRA
Sept. 1988-No. 37, 1995 (3.50, color, deluxe)
Epic Comics

1	5.30	9.80	15.00
1, 2-2nd printings	1.20	2.30	3.50
2	3.20	5.90	9.00
3-5	2.60	4.90	7.50
6-15	1.90	3.60	5.50
16-33: 17-Begin 3.95-c	1.20	2.30	3.50
34, 35-(4.95-c)	1.80	3.30	5.00

ALBEDO
Apr. 1983-No. 14, Spring 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	15.00	34.00	45.00
0-White cover, 450 copies	12.00	26.00	35.00
0-Blue 1st printing, 500 copies	4.00	8.00	12.00
0-Blue 2nd printing, 1000 copies	3.00	5.00	8.00
0-3rd printing	0.70	1.30	2.00
0-4th print	0.40	0.80	1.20
1-Dark red, 1st app. Usagi Yojimbo	3.20	5.90	9.00
1-Bright red	3.20	5.90	9.00
2	2.10	3.90	6.00
3-14	0.70	1.30	2.00

ALF (TV)
Mar. 1988-No. 50 Feb. 1991 (1.00, color)
Marvel Comics

1-49: 22-Y-Men parody	0.40	0.70	1.00
50-(1.75, 52 pgs.)-Photo-c	0.60	1.10	1.75
Annual 1-3 ('88-'89, '90)	0.60	1.10	1.75
Holiday Special ('91) 75 (68 pgs.)	0.60	1.10	1.75
Holiday Special 2 ('89) 2 (92, 68 pgs.)	0.70	1.30	2.00
Spring Special 1 ('89) 1	0.60	1.10	1.75

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With bound-in trading card 1.20 2.30 3.50

ALIENS, THE (Captain Johner and ...)(Also see Magnus Robot Fighter)
Sept-Dec. 1967. No. 2, May, 1982
Gold Key

1-Reprints from Magnus #1,3 4.6-10, all by Russ Manning	5.00	10.00	15.00
2-Reprints from Magnus #1 by Manning	1.40	2.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	11.00	25.00	33.00
1-Second printing	3.20	5.90	9.00
1-Third - Sixth printings	0.70	1.30	2.00
2	8.00	18.00	24.00
2-Second printing	1.40	2.60	4.00
2-Third printing	0.70	1.30	2.00
3	4.20	7.80	12.00
4	2.80	5.20	8.00
5, 6	2.10	3.90	6.00
3-6: 2nd printings	0.70	1.30	2.00
ALIENS MINI COMIC 1 (2.89, 4x6 j-)Included in Aliens Pastiche	3.50	6.50	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	4.20	7.80	12.00
V2 #1- 2nd printing ('90, 2.25)	0.80	1.50	2.25
2-4	2.10	3.90	6.00

ALIENS: COLONIAL MARINES
Jan 1993-No. 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-6	0.90	1.60	2.50

ALIENS: EARTH WAR
June, 1990-No 4, Oct. 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-p(p) w all	3.50	6.50	10.00
1-2nd print	0.90	1.60	2.50
2	2.80	5.20	8.00
3, 4	2.30	4.20	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.90	1.60	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.90	1.60	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4 (2.50, color, mini-series)
Dark Horse Comics

1-Painted-c	0.90	1.60	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50 color, limited series)
Dark Horse Comics

1-Bolton painted-c; Guice-p	0.90	1.60	2.50
1-Embossed foil platinum ed.	10.00	23.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.90	1.60	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts, painted-c/a 1.80 3.30 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June 1990-No. 4 Dec. 1990 (2.50 mini-series) color
Dark Horse Comics

1	4.20	7.80	12.00
1-2nd printing	0.90	1.60	2.50
0 (July, 1990, 1.95)	5.30	9.80	15.00
2, 3	3.20	5.90	9.00
4	1.80	3.30	5.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini-series)
Dark Horse Comics

1-3	0.90	1.60	2.50

ALIEN WORLDS
Dec. 1982-No. 9, Jan. 1985
Pacific Comics/Eclipse

1	0.50	1.00	1.50
2-9: 2, 4-Dave Stevens-c/a	0.40	0.70	1.00
3-D No. 1-Art Adams 1st pub. art	1.10	2.00	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	126.00	314.00	440.00	H
128 (1952)	86.00	214.00	300.00	H
2 (12-1/52-53) - 5	71.00	179.00	250.00	H
6-10	43.00	107.00	150.00	H
11-18: Last pre-code issue	29.00	99.00	138.00	H
19-28	27.00	68.00	95.00	H
29, 30, 32-Wood-a	30.00	75.00	105.00	H
31, 33-40	21.00	51.00	72.00	H
41-50	19.00	44.00	58.00	H
51-66	15.00	33.00	44.00	H
67-1st app. Gunner & Sarge, series begins	22.00	55.00	77.00	H
68-79	15.00	33.00	44.00	H
71-80	9.00	21.00	28.00	H
81, 83-88: 88-Last 10¢ issue	7.00	13.00	20.00	+H
82-Johnny Cloud begins	12.00	26.00	35.00	H
89-100	6.30	11.70	18.00	H
101-117: Johnny Cloud app. 111,115 & 117	3.90	7.20	11.00	H

ALL-STAR SQUADRON
Sept. 1981-No. 67, Mar, 1987
DC Comics

1-49, 48-67	0.40	0.70	1.00
47-McFarlane-a (1st full story)	1.10	2.00	3.00
Annual 1-3 ('1982-'84)	0.40	0.70	1.00

ALL-STAR WESTERN (Wierd Western Tales #12 on)
Aug-Sept. 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	3.50	6.50	10.00	H
2-El Diablo by Morrow begins	1.20	2.30	3.50	H
3-8: 3-Origin El Diablo	1.20	2.30	3.50	H
9-Frazetta a (r), 3 pgs.	1.80	3.30	5.00	H
10-1st app. Jonah Hex	18.00	41.00	55.00	H
11-2nd app. Jonah Hex	7.00	13.00	20.00	H

ALPHA FLIGHT (See X-Men #120, 121)
Aug. 1983-Present (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins, Wolverine cameo	1.10	2.00	3.00
2-12: 12-Double size	0.70	1.30	2.00
13-Wolverine app.	3.50	6.50	10.00
14-16: 16-Wolverine cameo	0.50	1.00	1.50
17-X-Men x-over; Wolverine cameo	2.10	3.90	6.00
18-28: Last Byrne issues	0.50	1.00	1.50
29-32, 35-49	0.40	0.80	1.25
33, 34-Wolverine app. 34-Origin retold	2.50	4.60	7.00
50-Double size	0.50	1.00	1.50
51-Jim Lee's 1st work at Marvel	3.20	5.90	9.00
52, 53: Wolverine, 53-Lee/Portacio-a	1.80	3.30	5.00
54, 63, 64-No Jim Lee art	0.40	0.80	1.25
55-62: Jim Lee art(p)	1.40	2.60	4.00

Adventures of the Fly #3, © Archie

Amazing Spider-Man #18, © Marvel

65-74, 76-86: 74-Wolverine Spider-Man	0.50	1.00	1.50
75 (1:95, 32 pgs.)	0.70	1.30	2.00
87-90: Wolverine app., Jun Lee-c	2.10	3.90	6.00
91-99: 101-105: 107-119; 121-126	0.60	1.10	1.75
100-(2:00, 52 pgs.) Avengers app	0.70	1.30	2.00
106-Hor'ritstar revelation issue	1.80	3.30	5.00
106-2nd printing	0.70	1.30	2.00
120-(2:25)-Polybagged w/poster	0.80	1.50	2.25
Annual 1 (9/86, 1:25)	0.60	1.10	1.75
Annual 2-(12/87, 1:25)	0.40	0.80	1.25
Special V2#1 (6/92, 2:50)-Wolverine-c/s	0.90	1.60	2.50

AMAZING ADULT FANTASY
(Amazing Adv. No. 1-6; Amazing Fantasy No. 15) No. 7, Dec. 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	64.00	164.00	225.00	H
8-Last 10¢ issue	53.00	132.00	185.00	H
9-13	46.00	114.00	160.00	H
14-Prof. X prototype	51.00	129.00	180.00	H

AMAZING ADVENTURES (Amazing Adult Fantasy No. 7 on)
June, 1961-No. 5, Nov. 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art; r-all	143.00	357.00	500.00	H
2	79.00	196.00	275.00	
3-5: 5-Last Dr. Droom	64.00	161.00	225.00	

AMAZING ADVENTURES
Aug. 1970-No. 39, Nov. 1976
Marvel Comics Group

1-Inhumans (by Kirby in 1-4; ends #10) & Black Widow (ends #9) double feature begins	5.30	9.80	15.00	+
2-4	1.50	3.30	5.00	
5-8: N. Adams-a	2.50	4.60	7.00	
9-10: 9-1st Magneto app.	1.80	3.30	5.00	
11-New Beast begins, ends #17	3.50	6.50	10.00	H
12-17: 13-Brotherhood of Evil Mutants app.	2.50	4.60	7.00	H
18-1st app. Killraven, N. Adams-a	4.20	7.80	12.00	H
19-39	1.20	2.30	3.50	H

AMAZING ADVENTURES
Dec. 1979-No. 14 Jun. 1981
Marvel Comics Group

V2#1-Reprints X-Men 1, 38	1.40	2.60	4.00
2-14: Early X-Men reprints	1.10	2.00	3.00

AMAZING CHAN & THE CHAN CLAN (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)

1	3.50	6.50	10.00
2-4	2.10	3.90	6.00

AMAZING FANTASY (Adult Fantasy No. 7-14)
No. 15 Aug. 1962 (Sept. 1962 in Indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man 1st app. Aunt May & Uncle Ben	2,063.00	5,577.00	8,091.00	+ H

AMAZING SPIDER-MAN, THE
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditko-c/a #1-38	1,913.00	5,368.00	7,700.00	+ H
1 (Golden Records Reprint)	21.00	54.00	75.00	H
(with Golden Records (1966)	43.00	107.00	150.00	H
2-1st app. The Vulture	514.00	1,370.00	1,971.00	+ H

SAVE 40 to 57%

OFF COVER PRICE OF NEW COMICS!

PROMO COINS AND CARDS GIVEN TO CUSTOMERS

MONTHLY ADVANCE ORDERS

NO MINIMUMS

Don't Get Left Out Of Limited Print Runs

IMAGE, VALIANT, D.C., MARVEL, and MAJOR INDEPENDENTS

INTERESTED?

FOR A FREE BROCHURE, SEND A SELF-ADDRESSED STAMPED BUSINESS SIZE ENVELOPE TO:

MIDWEST COMIC CO-OP
P.O. BOX 1467
VINCENNES,
INDIANA 47591

3-1st app. Doc Octopus	286.00	762.00	1,093.00	+ H
4-Origin & 1st app. The Sandman	229.00	607.00	875.00	+ H
5-Dr. Doom app.	200.00	522.00	766.00	+ H
6-1st app. Lizard	200.00	500.00	700.00	H
7, 8, 10: 8-Early FF backup story	129.00	321.00	450.00	H
9-Origin & 1st app. Electro	143.00	357.00	500.00	+ H
11, 12	74.00	186.00	260.00	H
13-1st app. Mysterio	100.00	250.00	350.00	H
14-1st app. the Green Goblin (Norman Osborn), Hulk x-over	271.00	673.00	950.00	+ H
15-1st app. Kraven The Hunter, 1st mention of Mary Jane Watson (not shown)	86.00	214.00	300.00	H
16-1st Daredevil x-over (yellow costume)	60.00	150.00	210.00	H
17-2nd app. Green Goblin (c/s)	110.00	275.00	385.00	+ H
18-1st app. Red Leeds (later Hobgoblin)	64.00	161.00	225.00	H
19-Sandman app	53.00	132.00	185.00	H
20-1st app. & origin The Scorpion	64.00	161.00	225.00	H
21-2nd app. The Beetle (see Str. Tales#123)	43.00	107.00	150.00	H
22-1st app. Princess Python	39.00	96.00	135.00	H
23-3rd app. Green Goblin (C&S)	66.00	164.00	230.00	+ H
24	36.00	80.00	125.00	H
25-1st app Mary Jane Watson (cameo) (face not shown, but introd.used as Mary Jane)	44.00	111.00	155.00	H
26-4th app. Green Goblin, 1st Crime Master	50.00	125.00	175.00	H
27-5th app. Green Goblin	46.00	114.00	160.00	H
28-Origin/1st app. Molten Man	57.00	143.00	200.00	H
29-30	33.00	82.00	115.00	H
31-36: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren 38-Last Ditko issue. 2nd app. Mary Jane Watson (cameo, face not shown, 1966)	26.00	64.00	90.00	H
37-Green Goblin c/s; r/s revealed	33.00	82.00	115.00	H
40-Origin Green Goblin (1st home told)	50.00	125.00	175.00	+ H
41-1st app. Rhino	21.00	54.00	75.00	H
42-3rd app Mary Jane Watson (cameo- last 2 panels) (1st time her face is shown) (11/66)	21.00	54.00	75.00	H
43-49	14.00	36.00	50.00	H
50-Intro Kingpin (7/67)	66.00	164.00	230.00	+ H
51-2nd app. of Kingpin	26.00	64.00	90.00	H
52-60: 56-Intro Capt. George Stacy	11.00	29.00	40.00	H
61-74: 74-Last 12¢ issue	10.00	24.00	34.00	H
75-89: 81-83: 85: 89: 84: 85-Kingpin-c/s	8.00	20.00	28.00	H
90-Death of Capt. Stacy	10.00	24.00	34.00	H
94-Origin retold	13.00	32.00	45.00	H
96-98: Drug books; not approved by CCA. Green Goblin storyline				
97, 98- Green Goblin-c	17.00	43.00	60.00	H
100-Anniversary issue (6/71)	36.00	89.00	125.00	H
101-Intro/1st app. Morbius; last 15¢ issue	40.00	100.00	140.00	+ H
101-2nd printing (5/92, silver ink)	0.70	1.30	2.00	H
102-Orig.n Morbius (52 pgs. 25¢-c)	29.00	71.00	100.00	H
103-118	6.30	11.70	18.00	H
119: 120-Spider-Man vs. Hulk	9.00	21.00	30.00	H
121-Green Goblin kills Gwen Stacy	21.00	54.00	75.00	H
122-Death of Green Goblin	29.00	71.00	100.00	H
123-128	6.30	11.70	18.00	H
129-1st app. The Punisher (2/74; 130-133, 138-160: 131-Last 20¢ issue	79.00	196.00	275.00	
134-Punisher comic app. (7/74)	4.20	7.80	12.00	H
135-2nd full Punisher app. (8/74)	6.00	16.00	22.00	
136-Re-intro Green Goblin (Harry Osborn)	19.00	46.00	65.00	
137-Green Goblin c/s (Harry Osborn)	9.00	21.00	30.00	H
161-Punisher (cameo)	5.30	9.80	15.00	
162-Punisher; Nightcrawler app.	4.20	7.80	12.00	
163-173, 181-190: 181-Origin retold	7.70	14.30	22.00	
174, 175-Punisher app.	2.50	4.60	7.00	
176-180: Green Goblin app.	6.30	11.70	18.00	
191-193: 195-199, 203-208, 210-219	4.20	7.80	12.00	
194-1st Black Cat	2.10	3.90	6.00	
200-Giant origin issue	4.20	7.80	12.00	
201, 202-Punisher app.	6.00	14.00	20.00	
209-Origin & 1st app. Calypso	4.00	10.00	22.00	
220-237: 223-Foolkiller-c/story (2/82)	2.80	5.20	8.00	
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattooz card intact)	2.10	3.90	6.00	
238-Without Tattooz	19.00	46.00	65.00	H
239-1st Hobgoblin/Spidey battle-(2nd app.)	7.00	18.00	25.00	
240-243: 246-248	10.00	25.00	35.00	
244-Hobgoblin cameo	2.10	3.90	6.00	
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83)	3.20	5.90	9.00	
249-251-Hobgoblin/Spidey battle-storyline	4.90	9.10	14.00	
252-1st app. Black costume for Spidey (5/84)	4.20	7.80	12.00	
253-1st app. The Rose	8.00	19.00	25.00	
254-Jack O'Lantern app.	2.50	4.60	7.00	
255, 263, 264, 266-273, 277-280, 282, 283	1.80	3.30	5.00	
279-Jack				

Overstreet's Comic Book Price Guide

O Lantern-c/s. 282-X-Factor x-over 1.20 2.30 3.50
256-1st app. Puma 1.40 2.60 4.00
257-2nd app. Puma; Hobgoblin cameo 3.20 5.90 9.00
258-Hobgoblin app. (minor) 4.20 7.80 12.00
259-Full Hobgoblin app., origin M. J. Watson 5.50 9.80 15.00 +
260-Hobgoblin-s 3.20 5.90 9.00
261-Hobgoblin-c/s 3.50 6.50 10.00
262-Spider-Man unmasked 2.10 3.90 6.00
263-1st app. Silver Sable 4.60 8.50 13.00 +
265-Silver ink 2nd printing 1.10 2.00 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/98) 1.40 2.60 4.00
275-(52 pgs.)-Origin by Ditko ; Hobgoblin-c/s 4.20 7.80 12.00
276-Hobgoblin story 3.20 5.90 9.00
281-Hobgoblin battles Jack O'Lantern 3.50 6.50 10.00
284-Punisher cameo app., Gang War begins; ends #288; Hobgoblin-c/s 3.20 5.90 8.00
285-Punisher app. ; minor Hobgoblin app. 6.30 11.70 18.00
286-Hobgoblin-c/app. (minor) 2.10 3.90 6.00
287-Hobgoblin app. (minor) 2.10 3.90 6.00
288-Hobgoblin full app. 2.80 5.20 8.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin), Macendale (Jack O'Lantern) becomes new Hobgoblin 7.00 17.00 22.00 H
290-292 1.60 2.90 4.50
293, 294-Parts 2 & 5 of Kraven story 2.80 5.20 8.00
295-297 1.90 3.60 5.50
298-Todd McFarlane-c/a begins; 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 12.00 26.00 35.00 H
299-1st app. (cameo) Venom in costume 7.00 13.00 20.00 H
300-(52 pgs.)-Last black costume; 1st full Venom story 19.50 35.80 55.00 H
301-305 5.30 9.80 15.00
306-311, 313, 314 3.50 6.50 10.00
312-Hobgoblin battles Green Goblin 7.00 13.00 20.00
315-317: Venom app. 6.20 11.50 17.75 H
318-323, 325, 319-Biweekly begins 2.50 4.60 7.00
324-Subreboth app.; McFarlane-c (no art) 4.20 7.80 12.00
326, 327, 329-No McFarlane-a 1.20 2.30 3.50
328-Hulk app., last McFarlane-a 3.50 6.50 10.00
330, 331: Punisher app. 1.40 2.60 4.00
332, 333-Venom-c/s 2.60 4.90 7.50 H
334-336, 338-343 0.90 1.60 2.50
337-Hobgoblin app. 1.20 2.30 3.50
344-1st app. Cletus Kasady (Carnage) 3.00 5.50 8.50 H
345-1st full app. Cletus Kasady 4.00 7.50 11.50 H
346, 347-Venom app. 3.30 6.20 9.50 H
348, 349, 351-359 0.70 1.30 2.00
350-(1.50, 52 pgs.) 1.10 2.00 3.00
360-Carnage cameo 2.50 4.60 7.00 H
361-Intro Carnage 5.60 10.40 16.00 +H
361-2nd printing (1.25-c) 0.70 1.30 2.00
362, 363: Carnage & Venom-c/s 3.00 5.50 8.50 +H
362-2nd printing 0.50 1.00 1.50
364, 366-374,376-383; 373-Venom back-up; 374-Venom-c/s 1.00 1.90 2.75
383-app. The Jury 0.40 0.80 1.25
376-Cardiac app. 378-Maximum Carnage, part 3, 381, 382-Hulk app. 0.40 0.80 1.25 H
365-(3.95)-Hologram-c, pull-out poster; 1st app. Spider-Man 2099 2.10 3.90 6.50 H
375-(3.95)-Hole-grafx-c, Vs. Venom-c/s 1.90 3.60 5.50 H
Annual 1-('94)-1st Sinister Six, new #1 pg. story 6.80 12.60 19.00
Annual 2-('95)-New Doctor Strange story (early) 29.00 71.00 100.00 H
Special 3-(11/96)-Avengers vs Hulk x-over 11.00 27.00 38.00 H
Special 4-(11/97)-Spidey Battles Human Torch (new #1 pg. story) 13.00 32.00 45.00 H
Special 5-(11/98)-Peter Parker's parents; New 48 pg. Red Skull story 14.00 36.00 50.00 H
Special 6-(11/99)-(-#1 pg. Sinister Six story from Annual #1 6.30 11.70 18.00 H
Special 7-(12/70)-All reprints 6.30 11.70 18.00 H
Special 8-(12/71)-All reprints 6.30 11.70 18.00 H
King Size 9-(1973)-(-/Spec. Spider-Man magazine (Green Goblin c/s, 40 pgs re-edited from orig. 58 pgs.) 6.30 11.70 18.00 H
Annual 10-12 (1976-78)-All new-s 2.50 4.60 7.00
Annual 13-('79)-John Byrne-a 2.80 5.20 8.00
Annual 14-('80)-Miller-c/s 3.20 5.90 9.00
Annual 15-('81)-Punisher app., Miller-c/s 7.70 14.30 22.00
Annual 16-'29 (1982-'86) 2.10 3.90 6.00
Annual 21-('87)-Wedding issue; direct sale 2.80 5.20 8.00
Annual 21-('87)-Wedding issue; newsstand 2.80 5.20 8.00
Annual 22-('88)-Evolutionary War 2.80 5.20 8.00
Annual 23-('89)-Atlantis Attacks; Lield-p 2.10 3.90 6.00
Annual 24-('90, 2.00) 1.20 2.30 3.50
Annual 25-('91, 2.00)-1st solo Venom story 2.80 5.20 8.00 H
Annual '26-('92, 2.25)-New Warriors-c/story, Venom solo story, cont'd in Spect. S-M Ann. #12 1.80 3.30 5.00 H
Annual 27-('93, 2.95)-Polybagged w/card 1.10 2.00 3.00
Skating on Thin Ice 1-('90, 1.25, Canadian) 1.40 2.60 4.00
Skating on Thin Ice 1-('2/93, 1.50, American) 0.50 1.00 1.50
Double Trouble 2-('90, 1.75, Canadian) 1.70 3.20 5.00
Double Trouble 2-('2/93, 1.50, American) 0.50 1.00 1.50
Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s 1.10 2.00 3.00
Hit and Run 3-('2/93, 1.50, American) 0.50 1.00 1.50
Chaos in Calgary 4-('2/93, 1.50, American) 0.50 1.00 1.50
Giant Size 1-6: See Giant-Size listing
Giveaways: See Overstreet Price Guide listings

AMERICAN, THE
July, 1987-No 9, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 1.80 3.30 5.00
2 1.20 2.30 3.50
3-5 0.60 1.60 2.50
6-9 0.60 1.10 1.75
American Collection (B&W, $.95) 2.10 3.90 6.00
Special 1 ('90, 2.25) 0.80 1.50 2.25

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs. 25-cent one shot)
American Broadcasting Company
1-Fantastic Four, Casper Amazing Spider-Man 11.00 29.00 40.00

ANGEL AND THE APE (Becomes Meet Angie.)
Nov-Dec, 1968-No 6 Sept-Oct, 1969
National Periodical Publications
Showcase 77 (11-12/67)-1st Angel & The Ape 10.00 23.00 30.00
1-(11-12/68) 7.00 13.00 20.00
2-6 4.20 7.80 12.00

ANIMAL MAN (See Strange Adventures 180 for 1st app.)
Sept. 1988-Present (Color)
DC Comics
1-Bolland-c on all 5.30 9.80 15.00
2 3.50 6.50 10.00
3, 4 2.10 3.90 6.00
5-10: 6-Invasion tie-in 1.40 2.60 4.00
11-20 1.10 2.00 3.00
21-26: 26-Last Grant Morrison scripts 0.90 1.60 2.50
27-49, 51-55, 57-59 0.60 1.10 1.75
50-(2.95, 52 pgs.)-Last issue by Tom Veitch 1.10 2.00 3.00
56-(3.50, 68 pgs.) 1.20 2.30 3.50
60-64, 60-Begin 1.95-c 0.70 1.30 2.00

ANTHRO
July-Aug, 1968 - No 6, July-Aug, 1969
National Periodical Publications
Showcase 74 (5-6/67)-1st app. Anthro 14.00 32.00 42.00 H
1-(7-8/68) 10.50 19.50 30.00
2-6 5.60 10.40 16.00

ANYTHING GOES
Oct. 1986-No 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 1.10 2.00 3.00
2-4, 6 0.70 1.30 2.00
5-TMNT app., 2nd time in color 1.10 2.00 3.00

APPLESEED
Sept, 1988-Book IV #4 Aug 1991 (B&W)
Eclipse International
1 4.20 7.80 12.00
2-4 1.10 2.00 3.00
Book II, 1-5 (7/89) 1.00 1.80 2.75
Book III Vol. 1-4 1.00 1.80 2.75
Book III Vol. 5 (3.50-c) 1.20 2.30 3.50
Book IV #1-4 (1/91- 8/91, 3.50-c) 1.20 2.30 3.50

AQUAMAN
Jan-Feb, 1962-No. 63 Aug-Sept, 1978
National Periodical Publications/DC Comics
Showcase 30 (1-2/61)-Origin S.A. Aquaman 69.00 266.00 460.00 H
Showcase 31 50.00 150.00 225.00 H
Showcase 32 50.00 150.00 225.00 H
Showcase 33 62.00 187.00 280.00
1-(1-2/62)-Intro Quisp 62.00 187.00 280.00
2 34.00 86.00 120.00
3-5 24.00 61.00 85.00
6-10: 9-Sea Devils app. 20.00 45.00 60.00
11-20 15.00 34.00 45.00
21-32, 34-40 9.00 21.00 28.00
33-Intro Aqua-Girl (see Adv. 266) 13.00 30.00 40.00
41-47, 49 4.20 7.80 12.00
48-Origin reprinted 5.60 10.40 16.00
50-52: Deadman by N. Adams 7.00 17.00 22.00
53-56: 56-(3-4/71) 2.50 4.60 7.00
57-63: 57-(8-9/77) 58-Origin retold 1.60 2.90 4.50

AQUAMAN
Feb, 1986-No 4, May 1986 (Mini-series)
DC Comics
1 1.40 2.60 4.00
2-4 0.90 1.60 2.50
Special 1 ('88, 1.50) 0.70 1.30 2.00

AQUAMAN
Dec, 1991-No 13 Dec, 1992 (1.00/1.25, color)
DC Comics
1-5: (1.00) 0.40 0.70 1.00
6-13: (1.25) 0.40 0.80 1.25

ARCHER & ARMSTRONG
July (June inside) 1992-Present (2.50, color)
Valiant Comics
0-(7/92)-Barry Smith-c/a 5.30 9.80 15.00
0-(Gold Logo) 29.00 71.00 100.00
1-(8/92)-Miller-c, Smith/Layton-a; origin/1st app. Archer 2.60 4.90 7.50
2-2nd app. Turok (cs's) 3.20 5.90 9.00
3, 4 1.80 3.30 5.00
5-7 1.20 2.30 3.50
8-(4.50 52 pgs)-Combined w/Eternal Warrior #8. Barry Smith-c/a/scripts, 1st app. Ivar the Time Walker 2.10 3.90 6.00 +
9-17 10-2nd app. Ivar, 10,11-Smith-c 0.80 1.50 2.25

ARCHIE AS PUREHEART THE POWERFUL (Captain Pureheart #4, 6)
(Also see Jughead as Captain Hero)
Sept, 1966-No 6, Nov, 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1-Super-hero parody 14.00 36.00 50.00
2 10.00 23.00 30.00
3-6 7.00 15.00 20.00

ARCOMICS PREMIERE
July, 1993-Present (2.95, color)
Arcomics
1-1st limbolair-c comic 1.10 2.00 3.00

ARMEGEDDON 2001
May, 1991-No. 2, Oct, 1991 (2.00, 68 pgs.)
DC Comics
1-Intro Waverider 1.40 2.60 4.00
1-2nd & 3rd printings 0.70 1.30 2.00
2 0.90 1.60 2.50

Archie as Pureheart the Powerful #1, © Archie

Are They A Good Investment?

CBM Surveys its advisors to determine the average buying and selling (wholesale and retail) prices of 40 miscellaneous comic books (in specific grades from a range of different publishing eras), and 13 different trading card titles, both sets and boxes.

The relationship (ratio) between the buy and sell price is the "Buy-Back" percentage, and is considered by experienced collectors to be one of the best investment indicators.

Although there are certainly exceptions, generally speaking, the higher the Buy-Back percentage the better the investment.

Title & Issue Number	Avg. Buy	Avg Retail	Buy Back %
Action #51	$102.00	$233.50	43.68%
Bulletman #1	$248.50	$600.00	41.42%
Captain America Comics #19	$208.50	$410.00	50.85%
Date with Judy #1	$18.00	$52.00	34.62%
Four Color # 456 (U$ #2)	$46.78	$113.90	41.07%
Gene Autry Comics #1	$103.00	$254.00	40.55%
House of Mystery #1	$141.00	$282.00	50.00%
Jungle Comics #98	$24.50	$62.60	39.14%
Six-Gun Heroes #1	$33.20	$98.00	33.88%
Vault of Horror #26	$31.20	$73.80	42.28%
Batman #200	$36.08	$82.77	43.59%
Captain America #100	$86.50	$215.33	40.17%
Daredevil #7	$42.58	$95.33	44.67%
Four Color #1028 (Rawhide #1)	$38.11	$107.56	35.43%
Hulk #2	$452.27	$963.18	46.96%
Konga #1	$44.00	$112.42	39.14%
Magnus,Robot Fighter #1	$73.00	$158.17	46.15%
Panic #1	$26.56	$65.11	40.79%
Rat Patrol #1	$9.67	$23.75	40.72%
Sad Sack and the Sarge #1	$16.33	$43.67	37.39%
Showcase #35	$171.25	$370.00	46.28%
Space Family Robinson #1('62)	$50.08	$111.42	44.95%
Superman #53	$365.50	$687.50	53.16%
Top Cat #1	$13.22	$37.00	35.73%
Vampirella #1 (Magazine)	$42.10	$100.00	42.10%
WD C & S #98	$36.22	$89.67	40.39%
World of Fantasy #1(Atlas)	$40.44	$90.11	44.88%
X-Men #94	$74.58	$154.17	48.38%
Young Romance #125	$4.28	$11.28	37.94%
Bone #1 (1st print)	$11.06	$30.33	36.47%
Death: The High Cost Of Living #2	$1.57	$3.81	41.21%
Green Lantern #46	$11.15	$27.33	40.80%
Jonah Hex #1 ('77)	$9.64	$21.67	44.49%
Magneto #0	$3.08	$7.55	40.79%
Sandman #50	$1.50	$3.72	40.32%
Solar #9	$3.94	$8.94	44.07%
Spawn #4	$5.78	$11.56	50.00%
Superman #82	$1.93	$4.28	45.09%
Youngblood #1	$3.67	$9.56	38.39%
X-Men #5 (1991)	$1.94	$4.33	44.80%

Card Set Title		Avg Buy	Avg Sell	%
Bloodlines	set	$4.71	$11.57	40.71%
	box	$16.86	$30.14	55.94%
Milestone	set	$5.43	$12.00	45.25%
	box	$14.20	$27.20	52.21%
Marvel Masterpiece	set	$22.50	$47.00	47.87%
	box	$74.29	$121.43	61.18%
S.Trek Masterpieces	set	$7.67	$19.50	39.33%
	box	$26.50	$42.63	62.16%
Superman Returns	set	$8.83	$19.67	44.89%
	box	$31.19	$47.00	66.36%
Valiant Era	set	$8.67	$19.50	44.46%
	box	$23.71	$38.49	61.60%
WildC.A.T.S.	set	$7.00	$15.00	46.67%
	box	$20.24	$32.74	61.82%
X-Men Series II	set	$11.29	$23.14	48.79%
	box	$35.86	$63.57	56.41%
Comic Ball IV	set	$4.23	$11.25	37.60%
	box	$6.00	$14.00	42.86%
Adv. Into Fantasy	set	$5.50	$13.25	41.51%
	box	$17.50	$28.50	61.40%
Tribe	set	$4.75	$11.75	40.43%
	box	$16.75	$30.50	54.92%
Frazetta II	set	$5.86	$13.29	44.09%
	box	$17.87	$31.12	57.42%
Nicktoons	set	$5.08	$11.67	43.53%
	box	$14.00	$24.17	57.92%

Evaluating Your Investment

A "Buy-Back" percentage of less than **33%** is generally considered a **low** yield investment.
A "Buy-Back" percentage of **33% - 66%** is generally considered a **medium** yield investment.
A "Buy-Back" percentage greater than **66%** is generally considered a **high** yield investment.

Introduction

Welcome to the Overstreet Trading Card Price Guide, a regular feature of Overstreet's Comic Book Monthly. CBM will keep you current on all of the hottest comic and media related cards in the "Marketplace"... as well as those newly introduced! You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our **Board Of Advisors** (listed at the beginning of the trading card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Overstreet Publications, P.O. Box 2610, Cleveland, TN 37320 or FAX us at (615) 479-8156.

The whole idea of collecting cards is, first and foremost, to have FUN! Card collecting is, after all, a hobby. The problems start when new collectors forget this most basic principle.

When an attempt is made to turn the hobby into a "Get-rich-quick" scheme, financial "disaster" is always close behind. People who get into card collecting exclusively for monetary reasons almose always loose in the long run.

Trading cards have been around for a long time, longer even than comic books or comic strips. In fact, cards were issued as far back as the Civil War era. For the most part, this Price Guide deals with non-sports cards from the mid 1960s to the present. This is what most collectors are primarily interested in. Overstreet Publications projects that if interest in new cards continues to increase at present rates, demand for older pre 1960s cards will escalate as well. With each issue of Overstreet's CBM, new information and prices will be added. If you have trading card data and information, please send it to us. Card Data, Overstreet Publications, P. O. Box 2610, Cleveland, TN 37320 (or FAX us at (615) 479-8156. All new data and corrections to existing data is much appreciated!

HOW DO I START COLLECTING CARDS?

(1) First, collect cards that you enjoy!

(2) Set a budget for yourself and keep within that budget. The wonderful thing about collecting trading cards is there are so many varieties to choose from. There have been so many different card sets published over the past thirty years that it is relatively easy to find some that you like and fits into your budget.

WHERE CAN I GET CARDS?

There are several different places to acquire trading cards:

(1) Comic book and Sports card retailers. In most cases, they carry many of the recently released sports and non-sports cards.

(2) Local swap meets and flea markets.

(3) Many cities hold monthly sports card and non-sports card shows and conventions.

(4) Mail order dealers.

Because the overhead costs associated with selling at a card show or swap meet are lower than at a regular retail store, a collector may find some material at lower prices. Another factor to consider is the element of competition. Dealers who set up at swap meets and card conventions often experience greater competition than shops, and therefore sometimes offer lower prices in order to more successfully compete.

The advantage of shopping at a retail store is that they usually have a better assortment of non-sports cards sets and chase cards. Many retail stores will also hold cards or put them on a lay-away plan for regular customers. These services are less likely to be offered by swap meet or card show dealers. Not only that, but shops have greater accessibility because of regular hours.

Usually collectors take advantage of both sources.

HOW DO I BUY, SELL, & TRADE CARDS?

Buying - Buying cards is not an exact science. Prices can vary from dealer to dealer. The best thing to do is to shop around until you find a dealer that you are comfortable with and can trust.

Never be afraid to bargain on the price of a card or set of cards. The worst thing that can happen is that the dealer will say no. In many cases, a dealer may make a counter offer which is lower than their original asking price.

This principle applies to both retail stores as well as convention dealers.

It is important to remember though, that the retail stores have more bills to pay (higher overhead), so don't be disappointed if you are not always successful with your offer. If you don't feel comfortable with a price, just say "thanks" and try another location.

Trading - Trading non-sports cards with other collectors can be as fun as trading sports cards. When trading, it seems to work well to trade "retail for retail". In other words, if you have a set of cards worth twenty dollars in the Overstreet Price Guide, trade for cards worth the same amount. Other factors can come into play that can change or otherwise affect this rule, but, for the most part, it's a good way to develop your trading skills.

Trading cards with a dealer can be a little more complicated. Usually, dealers will trade for about fifty to sixty percent of the value of the card or set of cards. For example, if a card set is retailing for ten dollars, the dealer may offer a trade value of five or six dollars for that set. Think about your deal ahead of time and remember your right to say no if you don't like the deal, just the way dealers have a right to say no when they don't like a trade that's being offered. And don't forget the option of making a counter offer. Often the price that is finally agreed to is somewhere inbetween your ideal price and the dealer's ideal price!

Selling - The best way to sell cards is by attending card conventions as a dealer. If selling at a card convention is not your cup of tea then you can sell cards to a dealer. Selling cards to dealers will get you from twenty to fifty percent of the card or card set's value. That twenty dollar card set is worth ten to a dealer TOPS. It's always best to try and trade instead of out right sell a card. You will get more value out of the cards that way.

HOW DO I PROTECT & STORE MY CARDS!

Like comic books, it is important to store cards in a protective environment. Cards can be damaged by the same things that can damage comic books. With this in mind, remember to store your cards in a cool dry place.

Cards can fade and turn yellow or brown if exposed to sunlight and certain types of fluorescent lights. Store cards out of the light.

To keep cards from bending or getting rounded corners, place them into plastic, non-acid, "nine-card-sheets". 100, 200, 500, and 1000 count cardboard boxes or plastic cases are also a good way to store large quantities of cards and are less expensive than plastic sheets. These are available at any sports card shop.

THE "CHASE" IS ON!

Up until recently, the non-sports card industry has been fairly "low profile". In general, over the past thirty years, the subject matter for non-sports and entertainment cards has been primarily based upon the television and movie industry. These cards featured actual scenes from the TV show or movie. The card buyer had only one thing to collect, so card collecting wasn't very difficult.

In the 1970s, an added bonus was added to each pack of cards; a sticker. This marketing strategy was designed to motivate the unsuspecting card buyer to purchase more packs, because now there are two sets that need completing; complete a set of cards and complete a set of stickers. This wasn't difficult because every pack of cards had at least one sticker. Eventually the card buyer would get enough cards to complete the set.

This continued until Impel and Upper Deck did something to revolutionize the non-sports industry. They included, for the first time, a special card found only in a few of the packs. The card was a hologram and is now called the "chase" card. These "chase" cards were different, special, *and* harder to get. Their inclusion into selected packs of cards very successfully inspired card buyers to veritable purchasing frenzies.

Because these chase cards were availabele in such low numbers, the prices of the cards escalated to much higher values than ordinary cards... much higher!

No longer did the average card buyer purchase a pack to put a set together. Instead they purchased packs to try and find the chase card. In fact, making sets of cards became a byproduct of card acquisition while trying to get all the chase cards became a primary collecting goal.

GRADING AND PRICING CARDS

Grading and pricing cards is much like grading and pricing comic books. Some elements of value are:

(1) Condition - The higher the better.

(2) Subject Matter - The more popular the more in demand and the more in demand the higher the value.

(3) Quantity Printed - Limited print runs mean less cards to go around.

(4) Age - Older cards are generally harder to find and therefore more valuable.

The condition of a card is among the most important factor in determining the price, but it is in no way absolute. For example, a card in a lower grade that is popular and hard to find can, and many times will, command a higher price than what is listed in a price guide, whereas, a mint set of an unpopular card could be worth less than the price listed. It is up to you, as the collector, to determine the price you are willing to pay for a given card or set.

Remember that grading is not an exact science and the grading scale below should be used as a starting point. Older cards prior to 1970 can be adjusted upwards 5%-10% if they are in excellent condition or higher.

Grades and Their Respective Values

Mint (MT) - A card with no defects whatsoever. All corners are sharp, the color is vibrant with the original gloss. No printing defects such as off centering of color should be visible. Card should be sharp and in focus. 100%

Near Mint (NM) - A card with any one of the following minor flaws: a corner with slight wear, slightly off centered. No color loss or yellowing should be visible. Can have a very minor focus imperfection. 75%-95%

Excellent (EX) - A card with any two of the following minor flaws: slight wear on a corner, slight off centering, the original gloss is diminished, very slight focus imperfection. 50%-75%

Very Good (VG) - A card in this condition may have gloss loss, some yellowing of the borders may be visible, rounding at the corners, pictures can be slightly off focus. 20%-50%

Good (GD) - A card in this condition can have scuffing at the corners and on the face, borders can be uneven and yellowing of the borders is apparent, glossiness is no longer noticeable. 10%-20%

Fair (FR), Poor (PR) - Cards in this condition are usually used for fillers until a better condition card can be found. These cards can have brown and dirty boarders, scuffing, well rounded off corners, water stains, writing and some may even have pieces missing. 2%-10%

Editor's Note: CBM would like to give a special thanks to ***George Borow*** *for writing initial introduction to this section. George is a nationally recognized collector of non-sports trading cards and was the first Overstreet Trading Card Advisor.*

TRADING CARD BOARD OF SPECIAL ADVISORS

GEORGE M. BOROW
Anything But Sports
6937 El Cajon
San Diego, CA 92115
(619) 698-1177

MICHAEL BOLIN
Rookies Sports Cards and Comics
3120 Taylor Boulevard
Louisville, KY 40215
(502) 363-2227

LARRY DEMAN
Deman's Card Club
10581 Bloomfield Avenue
Los Alamitos, CA 90720
(310) 799-1149

ALAN JONES
Big Al's Hobby Shop
319 West Drive
White House, TN 37188
(615) 672-2209

DANNY JONES
The Hobby Shop
5514 New Cut Road
Louisville, KY 40214
(502) 368-7232

KEN STOUT/CHRIS FOXX
The Sports Page
437 Spring Street
Jeffersonville, IN 47130
(812) 288-6160

DR. JOE DUNGAN
Now and Then Collectibles
1633 Babcock, Suite 212
San Antonio, TX 78229
(210) 490-3776

HOWARD ISAACS
Tropic Comics
313 S. State Road 7
Plantation, FL 33317
(305) 587-8878

CHARLES ABAR
Charles Abar Warehouse
1100 Industrial Drive #17
San Carlos, CA 94070
(415) 592-0875

JERRY BELCHER
Bases Loaded
6801 Dixie Highway
Louisville, KY 40258
(502) 933-7135

LINDA KANAI
Triple Play
3145 Preston Highway
Louisville, KY 40213
(502) 637-5303

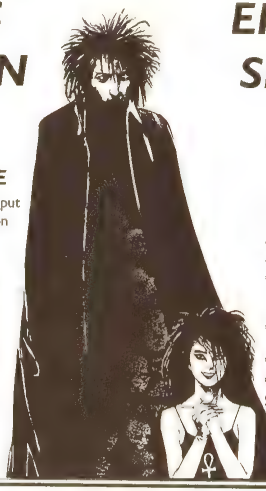
ENDLESS SELECTION

NEW ISSUE EXPRESS

EARLY ORDER SERVICE

Our selection is unbeatable and we put the **SERVICE** back into subscription service with these features:

*** ALL NEW COMICS SHIPPED BAGGED, BOARDED & BOXED**
*** NO SHIPPING OR SERVICE CHARGES**
*** HUGE SELECTION (Anything in the 300 + pg. Previews magazine, Previews sent w/packet)**
*** TOLL-FREE ORDER LINE**
Send $3 for New Issue Express Order Packet



ENDLESS SERVICE

NEW GRAPHICS EXPRESS

BACK ISSUE CATALOG

Our back issues sizzle to you with the speediest service in the industry.
*** 24 HR. TURN-AROUND ON IN-STOCK VISA, MC, COD & MO'S**
*** ALL BACK ISSUES BAGGED & BOARDED**
*** TOLL-FREE ORDERING**
*** ALL BOOKS GUAR. NM-M**
Send $1 for Back Issue Catalog

P.O. BOX 877-O
WARRENTON, VA 22186
PH: 703-439-2489

Sandman and Death are TM & © 1993 DC COMICS INC.

FFAST

FAST, FUN AND SIMPLE TOO!

The Best Way To Buy New Comics!

Here are *TEN GOOD REASONS* why *THOUSANDS* of fans shop for their comics at home and consider NEC'S ***FFAST*** service to be the best mail sub service:

1. BUY WHAT YOU WANT!
We issue a new order form for each month for you to pick out your comics—single or multiple copies!

2. NO MONEY TIED UP...
In year-long subs to titles you may no longer want! You pay each month for that month's issues!

3. HUGE SELECTION!
Get all the new issues: Marvel, DC, Image, Valiant, Dark Horse and indies, including the hot comics that are often *SOLD OUT* at local shops!

4. DISCOUNTS!
FFAST has discount plans ranging from 10% to 25% up to 40% off. Plus *SPECIAL OFFERS* that only we offer!

5. SUPPLIES!
We carry a complete line of both comic and card collecting supplies, singles and money-saving quantity packs!

6. EASY DEADLINES!
We never shut you out with deadlines way in advance like others do. You can order comics the same month they come out—even *after* they come out! *No one else allows that!*

7. GREAT SERVICE!
Orders are quickly shipped to you monthly, weekly or biweekly.

8. FREE!
We include a *FREE* acid-free board and *FREE* plastic bag for every comic ordered.

9. NO DAMAGED COPIES!
We don't fold comics or stick labels on them! Comics are shipped flat in heavy duty boxes!

10. WORLDWIDE SHIPPING!
We serve customers in the armed services and all foreign locations!

FREE! FREE! FREE!
If the above sounds good, then send us your name and address and we'll send you our latest newsletters with complete info and order forms so you can start!

NEW ENGLAND COMICS

PO Box 310-B7
Quincy, Ma 02269
Or call 617-774-1745 and ask for *the "FFAST-PACK!"*

Even More Mylar Questions

I just finished reading through the Marketplace Mail section. My letter has to do with the "More Mylar Questions" piece.

I collect comics as a hobby, and what I mean is that I don't consider myself a collector, that's too serious a word, for me personally. However, I do like to keep my comics in great shape. Now I've seen a half dozen different types of bags, I've seen over a dozen ads telling me that I'm killing my comics, and there are numerous opinions out there on what I should use. I'm so confused by the whole onslaught!

How about doing an article and testing the different bags so we collectors, excuse me, hobbyists can make an intelligent decision. I'm suggesting doing some serious testing, not gathering opinions. Maybe you could do acidity, strength, and life-span, just to name a few. And I think you could come up with a great rating system, too.

At the beginning of last year, I bought a case of Regular/Silver Age size covers with the intention of not having to buy bags for a few years. Am I truly "killing my comics"? My three kids range in age from 6 months to 6 years old. I'd like the comics to last at least another 15 years so my kids can have them.

Hopefully, I have good bags. I'd hate to think of having to replace 2000 bags.

Thanks for your attention and a great magazine!

Damian B. Caprio, New Jersey

At this writing the use of polyethylene and polypropylene plastic bags for long term storage is still worrisome… and 15 years certainly qualifies for "long term". As has been stated in several excellent articles, there are a number of complex variables to consider when correctly storing (and hopefully preserving) comics. Temperature, Light, Moisture, and the chemical composition of materials in contact with the comics… all must be considered. As a storage medium, I like Mylar sleeves the best and I also realize they are expensive . Alternative "bags" that I personally use (and feel safe doing so) are products like "Mylites" that are still made from Mylar film, but are much lighter, thinner, and most of all, way less expensive. Many times advisor, Dr. Joe Dungan, and I have discussed the need for independent testing data that would finally lay to rest all the rumor and hearsay about plastic storage bags, one way or another. If any CBM readers are associated with testing laboratories or other such facilities and could help us with this long overdue project, I hope they will contact me. One last comment, Damian. Newer comics are made from paper that is of a significantly higher quality than the 1950s-70s stuff. That means they will be somewhat more resistant to the elements than the earlier books. Bottom line, storage of newer comics for a few years in plastic bags may be less of a problem. Once again, this is only my opinion. Your excellent letter summarizes many we have received on this topic. If any other CBM readers have any data or experiences that could help other collectors, please write!

Mile High

Back in late November/early December of 1992, I purchased what was advertised as Tessie The Typist #2 (Mile High Copy) for $150. At this time, my only familiarity with Mile Highs was the knowledge that these books, for the most part, represented the single best existing copy of any Golden Age book. I was happy to be able to acquire a high grade Golden Age book even if it was a "second-stringer".

The book I received was definitely a NM/MT book with glowing white pages. I was very impressed. However, upon further reading on the subject (Dr. Kochanek's early CBM articles, issues 2-4, series I) I began to wonder how I could indeed verify my *Tessie #2* as the Mile High Copy. I consulted several Golden Age dealers in my area, but they were admittedly not experts on Mile High books and couldn't give me much of an opinion.

My photocopies show that the book has none of the grease pencil distributor markings that most all Mile High books exhibit. There is only a date stamp on the back cover which would otherwise be considered a defect. Mr. Tomlinson states in his brief note to me that he is the original purchaser of the book from Chuck Rozansky. Is there any record of the original transactions? Is there a Mile High registry? Has somebody assembled a chain of ownership record for Mile High books?

I would appreciate any advice that you or anyone at Overstreet's CBM could provide on the matter. Thanks for your time and effort.

Michael R. Hranek, Massachusetts

Many of the Mile High (Edgar Church) copies did not have the distinctive markings you mention. There is a Mile High registry being conducted by Dr. Pat Kochanek under the auspices of The American Association Of Comic Book Collectors (AACBC). A number of acknowledged "Mile High" experts who are members of the AACBC can verify your book as a part of this registry. For further information on the registry and/or AACBC, contact Michael Naiman at (619) 465-2669 or write to AACBC, c/o Michael Naiman, P.O. Box 151029, San Diego, CA 92120.

Bill Greer Trivia

I decided to ask a few questions, and maybe provide some insight to others. Here goes.

(1) Tom Andrae's letter in issue #3 says that "Many of the comic book greats have passed away… To give them proper credit is something I shall strive to do in the future…", ("Interview Credit", "Marketplace Mail", *Overstreet Comic Book Monthly*, Issue #3, July 1993, p. 131). Ponders one to guess at what was said by these people. I am looking for back issues of the fanzine *The Legion Outpost*, issues #1-8. #8 has an informative Otto Binder interview, alleged to be his last before his demise in 1974.

(2) Mick Rabin mentions about *B&B* #52, the full team-up of the Kanigher war stable at DC. ("Rabin's War Journal", "Marketplace Mail", *Overstreet Comic Book Monthly*, Issue Number 4, August 1993, p. 141). A *Metal Men* issue, cannot remember the number, has Andru-Esposito drawing all the characters, including Gunner and Sarge, as toys. The cover has the Metal Men shrunk and sold

as toys, to a green (!) handed kid. In the story, the kid is blind. Some of the later Star Spangled Enemy Ace reprints have new pages by Kubert to lengthen the story. Kubert wrote the "Schatzi" puppy story. I asked him that at a long ago con.

(3) Mike Grocthaces, this is not a challenge, just some more info. ("Super Pet Challenge", "Marketplace Mail", *Overstreet Comic Book Monthly*, Issue Number 5, September 1993, p. 135.) The Super-Turtle story in *Superboy* (1st series) #130, is not a first appearance, but a jam story. The artists George Papp and Henry Boltinoff drew the characters together, probably Boltinoff did the backgrounds. Super-Turtle was appearing in all the Superman Family comics, I would have to check, but maybe for several years before. Recall in the *Amazing New Adventures of Superman*, one of the Denny O'Neil Scripted stories of issues #233-242, #239 was a giant, Super-Turtle made a final appearance. Surprised you missed Krypto-Mouse in *Superboy* #65, the Superboy jail cover. And a super-bat appears in *Jimmy Olsen* #34, the River Styx story. Oh No, it is Super-Fly, in a Wayne Boring illo, in *Action* #257, the Luthor cover.

Bill Greer, Texas

I think it's time for you to start writing articles and share all that great comic book data with CBM readers. How 'bout it Bill?

Model Comic

First of all I love the new format. The larger market report and marketplace mail sections are great and very informative.

Have I read correctly about Image pulling back and canceling the series' that are not selling. I think its a smart and moneysaving idea. Now we need Marvel to do the same thing. After all, Sleepwalker is a sleeper and Nomad is wandering off.

On to gimmicks. I feel that Marvel has gone overboard with the special covers. The first few times were enough to sell them. But now kids have wised up and want a good story behind the extravagant cover. I'm 15 years old, and if I can realize this, why can't the people at Marvel.

Now good stories with good art is Spawn. Plus, every issue to date has been $1.95. It has had no gimmicks and is one of Image's best sellers. A model comic is *Spawn* #5. It was a well written story, good art, and didn't drag on through a few issues. Also in *Spawn* #5 there is a one panel Cerebus cameo. See if you can spot him!!

About Shiva, he is supposedly going after all the Weapon X people, (except Wolvie). Then what about that Weapon X guy from X-Force and Cable, Kane. He is a Weapon X, so he might be on Shiva's hit list.

One last tidbit. If you guys at Overstreet always make notes about a new costume for a popular character. Then what about *X-Men* #6? It features the first shots of Sabretooth's new costume.

Keep up the great work, and Make Mine Overstreet. Also, don't forget to read your comics.

Tony Donahue, California

I can spot him I can spot him!!!! Page 7, Panel 2! But he's a stuffed animal just like Felix the cat is!

History Lesson

The article entitled "Will the Real Superman Please Stand Up?" by Tony Starks in the OCBM #5 was excellent. I think it's important to know all there is to know about a character's past, knowing that there has been a multiple Superman is a surprise to the people who only know of a multiple Superman from the "Reign of the Supermen" storyline in the current Superman titles.

There's two questions I always wanted to ask you. (1) Why is *Detective Comics* #225 (Nov 1955, first appearance of Jonn Jonzz, the Martian Manhunter) not considered the start of the Silver Age era of comic books, and of the DC Comics Silver Age? (2) If comic books published from 1938 to 1945 are called the Golden Age era of comic books, and comic books published from 1956 to 1969 are called the Silver Age era of comic books, then what era are comic books published from 1946 to 1955 called?

Michael Leon, New York

(1) Many collectors and historians have debated the beginning of the Silver Age for years and there are still differing opinions. I support the idea that Showcase #4 is the start because it seems to be the MOST SIGNIFICANT publishing event during this critical period. The many industry professionals I have interviewed over the years consistently point to Showcase #4 as a major turning point in industry direction. But even with what I feel is substantial evidence, every collector who looks at all the historical information is duty bound to draw their own conclusions. (2) Several years back, I proposed the following general timeline of comic book history. 1933-1938 = Pre Golden Age. 1938-1945 = Golden Age. 1946-1949 = Post Golden Age. 1950-1955 = Pre Silver Age. 1956-1969 = Silver Age. 1970-1979 = Post Silver Age or Bronze Age. 1980-Present = Modern Age. Out of convenience (or possibly lack of info) many still describe everything previous to 1955 or 56 as "Golden Age". Since there are no hard and fast rules about these terms, I feel serious collectors should take the time to familiarize themselves with what is known, and decide for themselves. My proposed eras were based on my individual research. Others may have drawn different and just as legitimate conclusions. Hope that helps with your excellent questions Michael… and thanks for writing.

Excellent Card Info

First, let me convey my thanks and appreciation for adding the Trading Card Price Guide section to your publication. I have collected non-sports cards since the mid 1970's purely for the fun, artwork and nostalgia, and it is nice to know the cards have some value too. I would love to see your Card Guide expanded to include as many non-sports cards as possible.

As a suggestion, not only for cards, but also for comics, I would be interested in seeing a listing of the print run (i.e. quantity produced) for each card set or comic where the information is available. Certainly collectibles with lower print runs should generate more interest if the demand is also high. Also, why not feature a Collector's Letter section where serious collectors indicate their perceptions of recent trends. I'd gladly participate by writing for such a column.

Finally, I thought I might be of some help concerning the 1991 Advanced Dungeons & Dragons card set. A detailed breakdown of the set is listed in issue #174 of the Dragon Magazine, pages 38 and 39. I believe the magazine made a mistake in listing the first part of the set as a 367 card collection. I have most of the cards from the first part of the set. There are 376. As you'll note in the magazine, cards #262,

265, 279, 296, 298, 304, 321, 323, 354, and 365 are quite rare. (printed only 3000 times) while cards 28, 36, 42, 77, 79, 93, 108, 119, 125, 126, 144, 159, 204, 208, 216, 219, 224, 243, 247, and 251 were printed only 4000 times each.

The second portion of the set features 2 subsections of rare cards too (printed 10,000 and 13,000 times respectively). I think this is a situation where separate prices for the rarer cards would be warranted. Certainly a card with a print run of 3,000 has more value than a card with a print run of 50,000. I am not aware of normal print runs for comics or cards, but 3,000, 4,000, and even 10,000 seems very low indeed.

I have noted that the Marvel Masterpieces have a print run of 350,000 boxes. Assuming approximately 2 of each card per box, the print run for these cards would be 700,000 each. The second portion of the 1991 Advanced Dungeons & Dragons (AD&D) set had a print run of only 160,000 for each common card - less that 1/4 of the Marvel Masterpieces total. The first section print run for common cards of the 1991 AD&D set was 50,000 - about one fourteenth of the Marvel Masterpieces total. I would expect even most chase cards to have print totals of over 50,000. I think this might help to put the set in perspective.

I hope you find this information useful in helping to update your guide.

Peter Duarte, Canada

Nice research Peter, your info was very helpful. Thanks for your continuing support. We intend to expand and refine the Card Price Guide with each issue as space permits.

Legion Info

I have been a collector since 1979 and would like to thank you for the information I have obtained from various issues of the Overstreet Price Guide. I would like to add some information to listings for early Legion of Super-Heroes appearances.

I recently obtained *Action* #287 that contains a Supergirl backup story with the Legion Guest-Starring. The title is "Supergirl's Greatest Challenge" (14 pages). The story also Guest Stars "Whizzy", a descendant of Streaky the Supercat. It involved the Legion summoning Supergirl to the 21st Century to help them battle "Positive Man". When Supergirl leaves the Legion ship to do battle, an alien race of chameleon takes over the Legion ship and impersonates the legionnaires without Supergirl's knowledge. They convince her that they all lost their powers and she helps them pretend that they still have their powers. After stealing the Phantom Zone Ray from the Museum of Forbidden Weapons (gotta like those names), the Chameleons send Supergirl and Whizzy to the Phantom Zone. (Supergirl realizes that no Kryptonians are in the zone as they have all been released as their sentences have expired.) Supergirl instructs Whizzy, who is intelligent, and has a thought projecting power, to instruct a dealer at the android factory to build a chameleon android. At the next meeting of the Chameleons, the android releases Supergirl and Whizzy. Supergirl then releases the Legionnaires from the asteroid they were trapped on.

Discounting the fact that most of the story is aliens disguised as Legionnaires, I think this is a significant appearance of the Legion. They appear fairly prominently at the beginning of the story and at the end. The story even has billing on the cover as "Extra! Supergirl and Legion of Super-Heroes!"

As *Adventure* #293 (cover date Feb 1962) is listed as the 13th appearance of the Legion. *Action* #287 (Cover Date Apr. 1962) should be listed as the 14th Legion appearance. This is assuming the Legion did not make any appearances between the two issues.

Also of note - *Action* #286 and #287 contain a two-part Superman Revenge Squad story with appearances by the Legion of Super-Villains in a dream sequence of Superman's.

I hope the above is significant to be included in future Overstreet editions and that it will help Legion fans keep track of their appearances. Again, thanks for Overstreet Publications.

Bill Thomson, Canada

Your a true fan-atic bill... Whizzy... sheeesh.

For Adults Only

As this is my first letter to any comic-related publication, I believe it is only fitting that I begin with Overstreet. I am an avid Overstreet CBM reader. I think that the move to a monthly guide is long overdue as you are the authority on price guides.

I recently found a small treasure of books in the back of a local record shop in New Jersey, where I reside, which I purchased for $1 each. A sample of these included the following: *Crime Patrol* #5 (1st Crypt Keeper) VG/FN, *Justice Traps The Guilty* #9 (1949) VG+, *Murder Incorporated* #2 (Aug 1950) GD, *Spectacular Features Magazine* #3 (Aug 1950) FN, *Journey Into Unknown Worlds* #38 (Feb 1951) FN, and *Famous Crimes* #18 (July 1950) FN.

Of course, I was ecstatic as I am only now venturing into Golden Age collecting. After reading these books, I am hooked and this was a great way for me to begin. The next day, I subscribed to your Overstreet Golden Age Quarterly magazine.

In cataloging these books, I came up with the following questions: (1) *Justice Traps the Guilty* #9 has April-May #9 on the cover, but, in the indicia inside it says Vol 2, #3. Is this because #7 says Vol 2, #1? Or is it a mistake? (2) *Murder Incorporated* #2 is listed in your Annual guide as saying "for Adults only" on cover, but it does not. On the cover it says, "True Crime Stories" and has a "Crime Never Pays" badge.

Nick Katradis, New Jersey

1) The use (or non use) of volume (Vol.) number in a magazine or comic numbering system is an arbitrary decision by the publisher. Traditionally, volume changed every year, regardless of the number of issues published in that year, but the publisher may elect to change volume more often or less often as they see fit. As you have discovered, the "actual" issue number may be printed on the cover while the volume/number may be printed in the indicia, and they are different. This has been an area of confusion for many collectors and researchers (including yours truly) since the dawn of fandom. To an even greater degree, pulp and magazine collectors are also impacted by this sometimes perplexing numbering system. 2) Our file copy of Murder Incorporated #2 clearly has "for Adults only" on the cover just under the right hand side of the logo. Thanks for writing Nick and congratulations on your purchase.

Star Wars Card Question

Congratulations on putting out the most interesting comic magazine, but I wish you would stop changing your name! I'm trying to get the Library I work in to subscribe, but they don't find you listed because of name changes.

Personally, I used to buy your updates only every few months, now I buy them all the time. (So don't go bi-weekly, I'd go broke.) I have a question that nobody around here can answer. My issue of Aliens book two, #3 was never stapled. They are just loose, neatly folded pages. Is this rare? The people I have asked about this have never heard of this before.

On a closing note…I used to be an Aircel fan, and my favorite title was Warlock 5. I wish to correct a statement you have had in previous Overstreet Price Guides. The note saying all issues contain Barry Blair work is false. The first 13 issues were written by Gordon Derry and art by Dennis Beavvais (Aliens bk II). When they both left the title, they took character and story rights with them. The title was kept by Barry Blair. I realize this will be of interest to few, but the early issues have wonderful art and stunning air-brush covers, a tool rarely seen in comics.

Keep up the "Buy me 'cause I'm good, not gimmicky" work!

Stephen Albrecht, Canada

We won't be going bi-weekly (whew, trust me on this one).The bindery defect you mention (no staples) is not a rare event, but it is uncommon that it made it out of the bindery without being thrown away. Most collectors view it as a defective (albeit interesting) copy and therefore a bit less valuable. As for Warlock 5, all data is important! thanks.

Fun Times

For many years now I have enjoyed first, Overstreet's Comic Book Update, then briefly, Overstreet's Comic Book Marketplace, and now, Overstreet Comic Book Monthly. (As well as the big Annual Overstreet Price Guide published each year.) I have looked forward to these issues coming out as much as new issue comic books themselves. All of you at Overstreet should be complimented for putting out a first class publication; a true credit to the hobby!

My favorite articles in CBM have been those dealing with Silver Age and Gold Age comic books; the recent ones covering Magnus, Solar, and the Alex Schomburg non-Timely issues were really enjoyable. However, I must say that the articles which have meant the most to me were those dealing with the Harvey titles Richie Rich and Casper. When I was growing up in the 1960's, it was not Superman, Batman, Spider-Man, or any of the other superheroes, that I collected and read. Instead, my interest were centered around Richie Rich, Sad Sack, Little Lotta, Little Dot, and Casper. These names always bring back fond memories for me, which is why I really enjoyed the articles by Mark Arnold.

Is there any chance we can see some more Harvey-related articles in CBM? Also, is it possible to get the mailing address for Mr. Arnold; I would be very interested in obtaining some information on "The Harveyville Fun Times!" Finally, what are the possibilities of having the Harvey titles (such as Richie Rich, Casper, etc.) included in CBM?

Once again, thanks very much for your dedication to a great hobby, and for putting out a fine and helpful publication!

Ron Ballard, Nevada

Mark Arnold, editor of the "Harveyville Fun Times!" (the excellent Harvey Comics fanzine), can be contacted at 1464 La Playa #105, San Francisco, CA 94122. (415) 665-0522.

A Pin-Up Plea

In Minnesota at least, the Franklin Crunch and Munch premium cards that are most available are Storm, Hulk, and Spider-Man. Cage, Wolverine, and The Superheroes cards are scarcer, thus tougher to acquire. Please let all of fandom know that I am actively searching for the "Superheroes" card to complete the set and will trade or buy it from someone who's got doubles. Thank you!

A plea to serious comic book collectors: Several months ago I started an effort to locate first pin-up appearances. With help from Mark Wilson, Jerry Jacobs, and Greg Dunaier we have determined that the very first superhero pin-up was of Superman on the back cover to *Superman* #1. The very first Batman/Robin pin-up appears on the back cover to *Batman* #1…

I need everyone's help to find all the first pin-ups of all the comic book characters, first and foremost for the Golden Age and Silver Age. I'm gathering these facts for future issues of the annual Overstreet Comic Book Price Guide. Those with collections please contact me if you can help with the search and you will be listed in the research credits along with your discoveries. Please help us document an interesting part of comic book history! I can be reached at 218-254-3763… from 6:00 PM to 9:00 PM (Central time, no later, please!)

John Mlachnik, Minnesota

I'm hoping lots of readers will help John with this project! If you can help, write to JM's Pin-Up Project, c/o CBM, P.O. Box 2610, Cleveland, TN 37320

Damage In The Bag

I vote for opening the polybags. I have enclosed this copy of Annual #8 of Avengers West Coast, to illustrate the importance of "checking the merchandise". We all assume that what is inside the polybag is NM. However, I decided to open a few of my polybagged comics. If you open the pristine cover of the comic, you find a number of dog-eared pages and a footprint on the 1st inside page. There is also a 3" tear in the middle of the front page indicating that the person who stepped on it turned his foot. Since this book does not have a stapled cover, and because the cover is okay, I would think that the damage occurred before the cover was attached. The enclosed book is just as it came from the polybag. Please keep it and show it to anyone who believes that the bags should remain unopened.

Al Massa, California

I've seen similar damage in polybagged comics before, although I personally believe it to be relatively uncommon. Thanks for bringing your findings to the attention of collectors, Al. If other CBM readers discover this situation, let us know.

Some Assistance

We recently purchased your June 1993 issue to price various comic books. We were unable to find any of the enclosed books in the Price Guide. Perhaps you could be of some assistance? Ghost Stories #2 (Dell, Apr-Jun 1963); Where Creatures Roam #1 (Marvel, Jul 1970); The Nurses #2 (Gold Key, Jun 1963); Drift Marlo #2 (Dell, Oct-Dec 1963); Black Cat #61 (Harvey, Oct 1962), #65 (Apr 1962); The Phantom #2 (Gold Key, Feb 1963), #3 (May 1963), #4 (Aug 1963), #5 (Nov 1963), #6 (Feb 1963), #7 (May 1963), #8 (Aug 1963)

Mark A. Hamre, Minnesota

Here are the Near Mint prices and the sources for the prices (CBPG23 = 1993 Annual Overstreet Comic Book Price Guide #23; OAC1 = Overstreet's Advanced Collector #1; CBM6 = Overstreet's Comic Book Monthly #6). Ghost Stories #2 $14 (CBPG23); Where Creatures Roam #1 $4 (CBM6); The Nurses #2 $10 (CBPG23); Drift Marlo #2 $14 (CBPG23); Black Cat #61 and #65 $42@ (OAC1); The Phantom #2 $30, #3-8 $25@ (CBM6). Whew, hope that helps.

Waxing Philosophical

I am a fan of Silver Age DC's from the late 60's. I have noticed that every series that DC introduced during this time, didn't last more than 12 issues. Promising books such as, The Creeper, The Inferior 5, or The Spectre; are not significantly different, with respect to art or story, than Green Lantern, Aquaman, etc. Would it be fair to say that DC's late Silver, simply did not reflect the changing times? Ditko's Hawk & the Dove tried to address current issues such as Vietnam; the series only lasted a mere 6 issues however. Try as they might, did DC Comics still reflect the attitudes of the 50's? Would great books such as The Atom, or Hawkman have been canceled after only 6 issues if they had been introduced in 1967? Did TV play a factor? And what did Marvel do differently that enabled their new titles to make it to the next decade? I would appreciate any thoughts that you might have on the subject.

Murray Gaetz, Canada

You pose a most interesting hypothesis, Murray. A full discussion of it would, no doubt, take me many dozens of pages. I think it might be possible to generalize and say that the timing of every great comic book achievement might well be inextricably linked to other contemporaneous media and cultural events. And that the comic, placed in another time, would have a greatly reduced chance for success. Not only that, but is the converse true? Would some that failed have succeeded if the timing had been different? I'll be thinking about your provocative question for many weeks to come. Thanks for posing it!

Droopy & Catwoman

Real quickly, three questions… 1) What are all pre-1975 appearances of Droopy (the sad-faced dog in Tom & Jerry)? 2) Lois Lane #123 has a back-up Catwoman story, Golden Age style by Bob Kane. Is this a reprint? 3) Flash #173 has all three Flashes (Kid Flash, Flash, Golden Age Flash) if #170 is noted, shouldn't this one be?

I spent my last $4 on this guide at the San Diego Con because I know it to be the most informative and premiere guide of pre-1980 comics (the type I collect). That's all for now.

Andres Deluna, California

(1) That's a quick question, but it's not a quick answer. We know that Droopy appeared regularly in Tom & Jerry Comics. Maybe some ardent comic book researcher can help nail down other appearances. (2) Yep! The Catwoman story is reprinted from Batman #35. It's one of my all time favorites because it's the first story with her "new" costume (without the cat head mask). (3) Your suggestion is duly noted. Check out the listing.

My Week's Savings

I just spent my week's savings on CBM this month. Issue #5 was just excellent! I believe each issue is getting better and you guys seem to be getting the hang of it! CBM is an excellent tool for the new collector and the seasoned professional. The features and columns are very informative and mesh with the listings perfectly. I like Nick's Picks, too! A good addition!

The Market Reports were very informative as well. Seeing the difference in each region in the comic industry gives the collector a better look at the bigger picture. Tony Starks has a good point about the 70's books. (I think Nova will increase quite a bit in the coming months.) Also, one note about Jim MacNaughton's report. His closing has two good points as well. Image (and the new others) are the next step in comic books. A minor (but important!) step up will occur.

Finally, good luck with the "Golden Age Quarterly". I appreciate your efforts to make collecting more fun and informative.

Make Mine Overstreet!

Dwayne Wilder, Minnesota

The mail has been quite positive regarding Nick's Picks. I share your view about the Market Reports. They are important because they identify regional differences and similarities. To quote an old cliché' from the '70s, "An intelligent collector is an informed collector" and the Market Reports provide a unique access to Continent-wide marketplace viewpoints. Thanks for your support of our new Quarterly magazine as well. The first issue sold out! Yay, yippee, wahoo! Er… sorry, got carried away there for a minute…

Ingersoll Trivia

In recent years disasters have struck and I'm wondering about the losses. Over the last handful of years in Northern California, we've had a major earthquake and a huge fire. Not even a year ago, the hurricanes that swept through S. Florida. And now onto the flood of '93. Is there any speculation on what's gone forever? Reggie Jackson did lose some of his baseball memorabilia in the fires that raged through Northern California. How many US or Canadian published books are being shipped out of country, off of Continent? Will there be enough older books in the years to come? I sure don't know, do you?

P.S. Now here's some collector trivia: (1) Compare *Brave & Bold* #72 (Jun-Jul 1967) and #75 (Dec-Jan 1967-68) with *Spectre* #1 (Nov-Dec 1967). #72 predates *Spectre* #1 and #75 1/2 point behind #1. Both are "Bargains!" (2) *Journey into Mystery* #1 (Oct 1972): Is this the first and only solo of "Death" by Jim Starlin, as we know death today? (3) *Ms. Marvel* #9 is the 1st app. of Deathbird and #16 1st app. of Mystique! (4) *Fantastic Four* #12 (with Hulk crossover) is the same date as *Hulk* #6. He next appears in *Avengers* #1 . WOW! (5) My *Hulk* #1 has one panel (page 18 panel 6) and he's green. Are all *Hulk* #1's misprinted like this? Whew! Talk to ya guys soon.

Michael Ingersoll, California

I'm sure a great number of rare comics have been destroyed by natural disaster over the years. It gives one pause for thought… Hey Mike, did you know that there was a Hulk appearance that came out the same month as Avengers #1? It was Tales To Astonish #59 (Sep 1964) featuring "Giant Man Battles the Hulk". I believe the TTA #59 and the Av. #1 tie as the eighth appearance of the Hulk.

Counterfeit Comic Books

There are some questions on a subject I would very much like you to answer for me. Let me first say, I used to be a serious comic book collector, but I have been away from it for about 15 years and am just now getting back into this great hobby. I am now primarily looking for a number of key Batman and Spider-Man Silver Age books. I have been purchasing your price guide updates for about a year now, and your's are clearly the best, and I feel you are the most knowledgeable people in the comic book field. Since I have been back in the hobby, I have heard conversations from different people at different times about counterfeit comic books. At first I figured who would bother trying to make a counterfeit comic book? Recently, however, I have been thinking about it and with the prices of so many of these Silver Age books going through the roof and with all the new technology we have today, such as sophisticated copy machines and fax machines, I began to wonder. I would very much appreciate your expertise on this subject. 1) How common or rare it is. 2) How to be sure a book is genuine. 3) How to spot a counterfeit. 4) If there are any newer books over the last 20 years that someone would counterfeit. 5) Any other information you feel is important.

Now, I realize that the vast majority of comic dealers and collectors are honest people, but, there will always be those in any business or hobby trying to make money dishonestly. I also realize, that any person who would do something like this is not a true comic book fan, but just someone out to make a quick buck, and that a dealer or collector might acquire such a book, not knowing it is counterfeit.

These days, with Batman and Spider-Man being two of the most popular comic book characters, it seems to me that many of these books would be prime targets for counterfeiters.

I know that I might be overly concerned about this and please tell me if I am. I just want to know that before I pay a high price for a comic book, I want to be sure it is genuine. Thank you for your time.

P.S. I realize that a letter on this subject is probably not quite what you want to put in your monthly letter pages. That is perfectly all right. I simply wanted your help on this subject. I also realize that you probably get quite a few letters asking for a personal response and that you don't have time to answer all of them. In that case, if you could just recommend one of your other publications or a past update issue where you did an extensive article on the subject of counterfeit books, I would be very grateful.

Carl Graves, Texas

Interesting topic Carl. I have been collecting comics since 1958 and in that time I have never seen a single counterfeit comic. I asked Bob about this topic (he's been collecting since 1952) and he indicates he has never seen a counterfeit color comic book but he has seen counterfeit Teenage Mutant Ninja Turtles #1 and #2, and a counterfeit Eerie #1 (these three were all B&W format, including cover). There are no guarantees in life (so far as I know) but I'd bet the Silver Age stuff you've been offered is the real McCoy! Thanks for writing.

Money Muddle

I saw Shaun Moser's question in CBM #5 about the Barks-like story from a 1978 issue and I'd like to respond. The issue is Donald Duck #200, October 1978. The story is called "The Money Muddle", a 10 page story by Tony Strobl. It first appeared in Donald Duck #79, some 8 years after the Barks tale originally appeared, and the two have very interesting similarities, I agree. Thanks, and congratulations to you guys on a great publication.

Shannon Burns, Canada

Nice goin' Shannon! Thanks for the great research! I was worried I was going to get caught in the "muddle" of that one… cough, choke, wheeze.

More Marvel Pocketbooks

I was pleased to see my letter in print in the latest Overstreet issue. I just had a response to Mr. Lawrence Peck's letter in issue five, regarding comics reprints in paperback. Most of this information will of course be more Marvel oriented since that is what I collect most of.

Since Mr. Peck mentioned the Pocket Books issues done in the late 1970's to early eighties, I will pass over them only to say that they were printed in color and had very tiny print, so each reprinted page fit in an area that was essentially a standard paperback size. Each panel or frame was about 1 inch or less in size. The Pocket Books series consisted of three *Spider-Man* volumes, one *Fantastic Four*, and one *Hulk book*. The series reprinted six issues to a book, so *Spider-Man* was printed up to issue #18. The other series never had follow up volumes. I would guess that the chance of these continuing is slim to none since Marvel seems to be doing well reprinting their own old comic, in *Marvel Masterworks*.

Earlier in the 1960's Lancer paperbacks had a series of Marvel reprint books. They had two on Fantastic Four, the second called *The Fantastic Four Return*. There were also reprints done on Spidey, Hulk, Thor and Daredevil. These were done in black and white and sold for 60 to 75 cents at the time. Current value seems to be from $15 to $20 depending what shape they are in.

While we're on the subject, the *Marvel Treasury Editions*, while certainly not paperbacks, are wonderful stashes of old reprinted Marvels for cheap.

And before I go, I need a good solid reference on the Batman books. I know Olshevsky did a wonderful series of Marvel indexes, (covers, credits, synopsis etc.) has any thing similar ever been done with Batman or Superman? As I get older I find the older DC Silver Age calling to me more and more. I would appreciate any direction that I could get on this as I am trying to re-find some 1970's era Batbooks and have no idea how to even start. A reference with covers would be ideal as I would know the cover if seen, but most dealers don't seem to have those books in stock.

Looking forward to some help on this question, I remain a loyal comics buff and CBM subscriber.

Ron Dale, Pennsylvania

I recommend Batman expert Joe Desris as one of the best resources for Caped Crusader information. Your loyalty is much appreciated.

Legion Lore From Down Under

I enjoy your price guide and articles. I especially like the way you list other appearances with the main title, E. G.

IF

YOU COLLECT

1930s-70s

COMICS
YOU OWE IT TO YOURSELF
TO SEE MY CATALOG!

FOR A FREE COPY CALL OR WRITE:

HUGH O'KENNON

2204 HAVILAND DR. RICHMOND, VA 23229

(804) 270-2465

PHILIP M. LEVINE AND SONS RARE AND ESOTERIC BOOKS
P.O. Box 246, Dept. PG, Three Bridges, NJ 08887
Phone:(908) 788 0532
FAX (908) 788-1026

SEND US ALL OF YOUR PRE-1975 COMIC BOOKS TODAY
We will make you an immediate cash offer, if we don't buy your books we will pay the postage both ways. We are always buying and selling comics, giveaways comics, Big Little Books, old paperbacks, Seduction of the Innocent and related censorship material, radio premiums, early crime magazines "Cardboard Age" comics, antediluvian comics and related material, pulps, Catechism & Gould comics and related material, Golden Age comics, Silver Age comics, old toys and gum cards. We have the largest inventory of old "TV Guides" in North America. Send us your name and address today to get on our mailing list.
YOU CAN COME AND SEE US AT ALL NEW YORK AREA COLLECTIBLE SHOWS AND ALL WEX-REX SHOWS, CHICAGO COMIC CON, ALLENTOWN, PA PAPER FAIR AND SAN DIEGO COMIC CON.
Don't forget to send us your books. We have been buying and selling comic books for 38 years
SEND US YOUR WANT LIST TODAY!
BUYING BETTIE PAGE STUFF. PLEASE SEND WHAT YOU HAVE TODAY!

Gold! - Silver! - Hot!

DEALERS:
Buy/Sell list twice a week!

COLLECTORS:
FREE faxing of your Want List
& For Sale List to major dealers
Nationwide!

CALL - WRITE - FAX TODAY!

COMIC-FINDER

THE FAX NETWORK

114 West 8th St.
Santa Rosa, CA 95401

Phone: (707) 573-9643
FAX: (707) 573-0345

© Pat S. Calhoun

Flash showcases appearances, Hawkman-Brave and Bold appearances. What I would like to see is a list of the first 20 Legion appearances. This is because I am a big Legion fan, and it's fun! Trying to find Silver Age (10, 12 & 15 cent) Legion appearances and cameos not mentioned in the guide.

Here are some: *Action* #282 (Braniac 5), *Superman* #165 (Saturn Woman and Proty 2, Legion mention), *Superman* #221 (Legion in family portrait) *Superman* #222 (Time bubble given by Legion), *Jimmy Olsen* #117 an off beat story about capes with Legion and Batman cameos, Atlas only one panel but it has their capes in more. *World Finest* #158 (Legion mention).

And to finish off, I would like to vote *Journey Into Mystery* #109 as the best X-Men appearance, even though you do not see them, not to mention the 1st appearance of the X-Men sub.

Drew Sulzberger, Melbourne, Australia

Marvel Team Up #79

In your article on comics that were hot and went cold, you mentioned Thor #341 and Clark Kent meeting Thor. Marvel Team Up #79 features Peter Parker entering a room where Clark Kent is seen and called "mild mannered reporter for a great TV network". I enjoyed following up your advice on Thor #341 so, if you don't have Marvel Team Up #79, you might want to check it out. It's a near miss encounter, anyway.

Mike Smith, Florida

Thanks for the tip Mike. We are still getting mail on Eric Andresen's article published way back in CBM #2. New readers may want to check CBM #2 out.

Everett Takeover

Thanks for another great issue with lots of market reports, (my favorite), and full color articles with substance, not hype. However, I'm writing to respond to my being brought to task by Bob Ford of S. Carolina in his letter printed in OCBM #6 Oct. Bob claims that I am only half right in giving credit to Bill Everett for the cover art of Sub-Mariner #59 in my article printed in OCBM #5

Similar to fellow artist Wally Wood, when Everett inks over another artists work it has a tendency to "takeover" the original artist's pencils. However, the Gerber Photo Journal to Marvel Comics Vol. 4 gives full cover credit to Everett, not Jim Starlin. If Starlin did the pencils they are lost in Everett's unique ink work. Never the less, it's a fabulous piece of art. (I'd love to own it.) I want to thank you for reading and responding. Make mine Overstreet.

David Grisez, California

I loved your article Dave, and so did many others based on the letters we received. I find the identification of art among the most challenging areas of comic book research, especially when the artist is deceased. Keep up the good work.

Heroic Back Issues

Two letters arrived this afternoon that, coming together as they did, prompted a great deal of thought.

The first letter was in essence a fan letter from an H. W. West, who recently bought a copy of *Flare* #1 from the Heroic Publishing back issue department. He paid twenty-five bucks for it. As he says in his letter, the only reason he got it was because he wants to have a complete set of Heroic titles. He didn't expect much from it. Then he sat down and read it

The second letter was a back issue order from a fan named Terry Downing, who sent us $212 in the hopes of getting all the back issues he couldn't find on sale anywhere in the Chicago area. He included $25 each for four particular issues that our back issue department had sold out of a long time ago. Clearly, anyone who would offer a hundred bucks for comics that are still listed in price guides at close to cover price was desperate to get them. Accordingly, I felt obliged to dig into my personal stock in order to supply them to him.

While it's gratifying to know that there are wonderful fans out there who like what we do well enough to go out of their way to get the comic books we publish, what these letters point out is the fact that something is seriously wrong. And it's wrong on several different levels.

On the most obvious level, it's wrong that fans should not be able to locate comic books they want. If a fan is willing to pay good money for a comic book, he should be able to get it.

A bit more subtly, it's wrong that Terry Downing should have been unable to find the comic books he wanted at the time they went on sale! He should have been able months ago to buy at cover price at a comic book store many of the comics he ended up having to order from us.

Even more subtly, it's wrong that we should have been the ones who got that $212 from Terry or that $25 from H. W. West. All of that money, down to the last dime, should at some point have gone into the pockets of comic book retailers.

Most subtly of all, it's wrong that H. W. West didn't know that *Flare* was a good comic book! Why is it that only after he got it did he have any clue that his $25 had been well spent?

All of this together boils down to an observation that, for lack of accurate information, the market for comic books isn't functioning. And that lack of a functioning market is the reason why many fans have so much difficulty finding the comic books they want. That lack of a functioning market is why so many retailers remain oblivious to what should be an obvious truth that in the long run they stand to loose money by focusing exclusively on that which is perceived to be "hot". That lack of a functioning market is why real demand for specific product is so often distorted to the point that retailers end up placing orders for millions of copies of comic books few people actually read, to the exclusion of comic books that fans might have enjoyed had they been given the opportunity to do so.

I'm looking for comment. What are the responsibilities of those who have taken it upon themselves to provide information to the comic book market. Where's the dividing line between information and hype? If the information being provided is simply wrong—as it is in the notion that real demand for any "hot" comic book is ever likely to outstrip the available supply—where's the justification for disseminating the lie?

The mechanisms for market manipulation exist. I know where and what they are. If I get the money it takes, shall I push and pull the handles and levers? To a certain extent, I'll have to, because if I don't I won't be able to fulfill my obligation to make our comic books available to fans like H. W. West

WE GIVE YOU CONTROL OF YOUR COLLECTING NEEDS!!!

WE GIVE YOU **VARIETY, QUALITY** AND **QUANTITY!**
THE ENTIRE PREVIEWS CATALOG **(OVER 2000 ITEMS)**
OFFERED AT DISCOUNTS FROM 10% TO 35% OFF
THE LISTED PRICE, BASED ON THE AMOUNT YOU ORDER.

THE MORE YOU ORDER THE MORE YOU $AVE!!
DIFFERENT SHIPPING SCHEDULES TO CHOOSE FROM.
FREE PREVIEWS CATALOG AFTER FIRST ORDER.
FREE RETURN POSTAGE FOR ORDERS.
FREE MONTHLY MARKET REPORT ON THE HOTTEST NEW COLLECTIBLES ON THE MARKET.

JOIN THE MANY WHO HAVE ALREADY SAVED ON THEIR COMIC COLLECTING.....YOU CAN'T LOOSE!!!
ENCLOSE $3.00* FOR CATALOG TO:

VISA

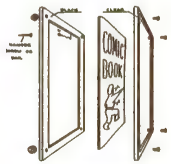
GOLDEN BEAR COMICS
11395 PYRITES WAY #G
RANCHO CORDOVA, CA 95670
TOLL FREE ORDER HOTLINE (800) 569-7215
***one time charge credited to 1st order.**

MasterCard

New & IMPROVED!

Now with UV Protection!

Our popular comic & card frames are now made with UV Protection!



What a great gift idea!

The front is a clear, solid, plastic with a border and has a solid, black, plastic background that is held firmly together with screws and is made to hang on the wall.

See your local dealer for these products.
Dealers **ONLY** may contact us at 813-849-2580
H & D Products • 8026 Leo Kidd Avenue • Port Richey, FL 34668

AVALANCHE COMICS

WE BURY HIGH PRICES!

SUBSCRIPTION SERVICE OFFERS:
FREE DIAMOND PREVIEWS
FREE POSTAGE, NO SERVICE CHARGE
FREE BAGS AND BOARDS ON ALL COMICS
CUSTOMIZED SHIPPING BOXES

VISA MasterCard DISCOVER

20% OFF ALL MERCHANDISE IN PREVIEWS CATALOG

BACK ISSUES PRICED BY CURRENT OVERSTREET

7200 W. ALAMEDA • LAKEWOOD, CO 80226 • (303) 937-3703

IMMEDIATE CASH FOR ORIGINAL JACK KIRBY AND STEVE DITKO ART

I am a private collector willing to pay top dollar for pre-Marvel Super Hero and early Marvel Super Hero original artwork by Jack Kirby and Steve Ditko.

Please send all information to:
Lois Hobbes 8721 Santa Monica Blvd. #526 West Hollywood, California 90069

and Terry Downing. And that's fine, because that's advertising and promotion aimed at those who would enjoy what we have to offer.

The question is how—or do we even want—to strip away the mechanisms that have allowed the unethical to go too far?

Dennis Mallonee, California

Point well taken Dennis…

Candid Cover Criticism

I am returning the Giveaway Gimmick Card which came in the October issue of your monthly magazine to demonstrate my objection to the cover of that particular issue. But first, some good news.

I am a rookie to the world of comic collecting. I started the hobby last year with the death of Superman. I bought a previous issue of your magazine from a used bookstore and was very impressed with what you had to offer. I like it much better than the other trade magazines. I also have a copy of your Comic Book Grading Guide (which I study faithfully like a textbook) and I proudly carry the "One/Owl" card in it's protective case everywhere I go. No doubt about it, Overstreet is the best source for comic book information and I want to continue supporting you.

On the other hand, I am a strong Christian who has very strong feelings about what I believe. I know that a great deal of comics go into the occult and supernatural and I try to stay away from them. What other people read is their business and I place no judgement calls on what other people choose to read. Besides, I am a committed Superman fan and will always support my favorite superhero.

I took offense at the October cover because it showed what appeared to be Satan and a female about to destroy a cowering man with a cross. I almost did not buy the magazine. But I want to support your business so I bought it anyway. And I figured the least I could do was write and express my concerns.

There are so many other examples of comic book art that you can use and I hope you will be more selective so as not to offend a particular segment of your readership.

I realize I am only one person and I don't want to sound overly critical. You have helped me to appreciate comics and have cleared up a lot of confusion about how to properly collect them. For this I am grateful. Thank you for your time to let me express my opinion.

Ken McKee, Texas

I appreciate and respect your feelings. I was especially impressed with the constructive way you communicated your criticisms and concerns, especially regarding deeply held beliefs. As you can imagine it's tough to come up with articles and art that appeals to all segments. But we try. Thanks for sharing your viewpoint in such a candid way. It is much appreciated.

Cover Compliments

I have to compliment you on your October cover (CBM #6) that was really wild! The interview with the Bros. Hildebrandt was also excellent! They are my favorites in the art world, and the knowledge that they are going to be doing comics is making me crazy to put my hands on these books. Now, I want to know more about this book Xenya, like when is it coming out, etc., and if the bros. are both going to be working on it, or if it's just Tim (not that this would lessen my enthusiasm for this new book). Also, are you guys going to be reviewing Xenya, in some way, like telling us readers more about the story, etc.

Chris Tanner, New Jersey

Could be…

Rabin Remarks

I really enjoyed Mike Grocthaces letter to the editor (CBM #5) about "Super Pets" (e.g. Streaky the Super Cat, etc.). It was enthralling and impressive to see that someone had done such thorough research on such an esoteric subject. I call upon any and all collectors with such fascinating information to share their research with us. It is a letter like Mr. Grocthaces' that serves to enrich this hobby for everyone. My hat is off to such people. I'd like to make a couple additions to his extensive list.

Credit must go to my friend, Bob Casali, for finding what may be the most delightfully preposterous creation from DC's hallowed halls—Chigger the Frontier Chimp. *Tomahawk* #61 is the first (only?) appearance of the great Frontier Chimp, who is depicted swinging from a vine catching the arrow from an Indian who is pointing his bow at Tomahawk and Dan Hunter—saving them from certain death. It contains the story of a chimp from a traveling circus who escapes and becomes… The Frontier Chimp!

I don't even collect animal appearances of DC Western/Frontier titles, but this is one book for which I'll be looking just because it is so wonderfully absurd. *Action* #218 is an appearance of the Super Gorilla—apparently not related to Chando the Super Ape. Happy hunting!

Mick Rabin, California

Thanks for the addition to the Super Pet "Hall Of Fame" Mick. And thanks to everyone who took the time to write this month. Your feedback is important and if you'd care to send a letter, address it to:

Marketplace Mail
c/o Overstreet Publications
P.O. Box 2610
Cleveland, TN 37320
or Fax us at
(615) 479-8156

BEYOND THE COVER

By Mike Renegar

CBM 'dis-covers' four great new readable comics... Beyond The Cover!

X-Men Unlimited #2

What a great comic book! If you like a story you can really sit down and read, this is it. One of the reasons for the success of this one is the fact that the story begins and ends in the same book! Watta shock! The plot resurrects Magneto in order to establish his new role as a pivotal element of the current X-Men continuity. This book lays the groundwork for the impact Magneto's presence will have on the line of X-Titles.

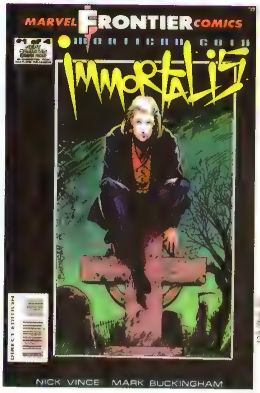
© Marvel

Superman: Speeding Bullets

Have you ever wondered what it would be like if Superman was Batman? If the rocket that carried baby Superman had veered from its original course, just a little? Well, this book answers that question! In the midst of all the Superman/Batman changes, one Elseworld book leaps to the front with an interesting and thought provoking "what if" kind of plot. The story was superb.

Since I was a young reader, I have always imagined this interesting scenario, and I'm sure I'm not the only one. And now it has actually come to life in a comic which is sure to be a hit, both with young readers as well as seasoned hobbyists. The fun starts out with one of the all-time great "mimic" covers that looks an awful lot like Superman #1... except that it's Batman! And from that point the book just keeps getting better. Throughout the story, both characters' origins are blended together in an incredibly well drawn and wonderfully scripted masterpiece. If you're a Batman or Superman fan, you're gonna love this book!

© DC



© Marvel

Mortigan Goth: Immortalis

Is Marvel moving into Vertigo territory? It just might be. I enjoyed this book because I'm a big Sandman and Veritgo fan and this comic seems like it's moving in a similar direction. As you read this story, you'll recognize some rather familiar Marvel characters, including Dr. Strange in darker, more sinister surroundings. You've no doubt heard of the basic "Deal with the Devil' scenario? This adds vampires and immortals that add a certain something that makes the story quite interesting.

If you like dark and gritty stories, check this one out. I believe that this title has great potential and could be developed into a great story line in the future. But Only "time will tell" if the series remains as immortal as its namesake. ■

Sir Charles Barkley and the Referee Murders

For a comic book to become- and more importantly- to remain a collectible, it has to meet one or more of several criteria. The story and/or art should not only be good but timeless. Is it the first of its kind... the beginning of a long series...the first of a genre... the start of a creator's career? Is it readable? And there is the mercurial question of rarity. I was pondering these timeless collector's questions when I heard that Hamilton Comics- sister company of Gladstone- is about to issue a $9.95, oversized, exotically computer colored, graphic novel, comic album in December (whew!). It's called, "Sir Charles Barkley and the Referee Murders." I feel this first issue qualifies as a potential future collectible, because it marks the beginning of a whole new comic book Genre that I've labeled "sports fantasy."

The unique script is by Alan Dean Foster of "Star Wars" and "Star Trek" fame. Foster writes how Barkley- the National Basketball Association's reigning Most Valuable Player- has on-court tiffs with referees who end up murdered after the games. Barkley is suspected, of course, and is finally compelled to don a pointy, yellow snapbrim fedora, heavy yellow trench coat (worn over a black suit, white shirt, and tie no less), in order to solve the murders himself. While the comic is a spoof and has its humorous moments, the story is dealt with seriously and is actually a rather intriguing mystery. The art is drawn by Joe Staton, who many feel has a real gift for shadowy moods, dark renderings, and solid blacks. It's easy to see how sports fans are going to love this one. But even it you're not a sports fan, I think you'll really enjoy this book.

As just one example of the publisher's fresh approach to this project, consider the following: The book's editor and two photographers flew to San Antonio to meet with and interview the basketball superstar... and for a photo shoot of stills and motion picture film. To cue Barkley to "write" some of his own dialog for the comic, several scenes were acted out and Charles was given lines calling for his responses. His spontaneous answers were recorded and (amazingly) are actually inserted, verbatim, into the storyline.

Barkley has always been a media favorite because of his quick wit. For instance, when Barkley was told that his character in the story has been assessed an unwarranted foul in a basketball game, he chose to respond in a manner that would not depict him objecting. Instead, he wryly retorted (to be clearly heard by the referee), "That's okay. I can afford it." Writer Alan Dean Foster could never "put" those words in Barkley's mouth! But Barkley himself could. All of his original lines are conveniently documented in the back of the book, including one quote from Barkley purported to be so outrageous that the publisher will not reveal it until the comic is published.

Promotional copies are going to be sent to most major sports writers and broadcasters in the country, and it seems likely that many will be talking about the comic on the air. I predict some sportscasters will undoubtedly confront Barkley during pregame, halftime, and postgame interviews. It's easy to imagine some nationally televised sports analyst waving a copy of the "Sir Charles Barkley and the Referee Murders" comic book in front of the camera and then challenging Barkley with the question, "Charles, did you really write the line in this comic book where you say...?" Yes, I think this one is going to be an exciting and fun book!

Several other aspects of the book are intriguing. The photo cover pictures Sir Charles close-up, wearing the familiar detective garb that Joe Staton is drawing. Also Flipbook photos will be dropped into the corners of every page to recreate bits of movie film footage showing Barkley acting out his role as private detective. In addition, a sheet of 35 gummed, perforated stamps will be bound into all copies, reflecting "The Moods of Charles Barkley." Each stamp is a different color photo portrait.

The art will be colored by Susan Daigle-Leach - a personal favorite - and printed with the same quality for which Another Rainbow/Gladstone/Hamilton Comics have become famous. I think everyone will be talking about "Sir Charles Barkley and the Referee Murders" through next Summer's NBA playoffs in June. Until next time, save the last copy for me!

By Gray W. Tracer

AMAZING!

Maybe they did it because of all the fan letters that poured in with praise for the team of Stan Lee and Steve Ditko... maybe they did it just for the fun of it. But whatever the reason- the response from this fan- was (and still is) an enthusiastic "thumbs up" for *Amazing Adult Fantasy*. Starting with issue #7 (Dec 1961), one month after *Fantastic Four* #1, *Amazing Adult* featured cover-to-cover Lee/Ditko work; that's front cover, five stories, plus awesome contents and "previews of coming attractions" pages in each issue. This went on until issue #15 (Aug 1962) when they changed the title to *Amazing Fantasy*, and introduced a superhero who was, of all things, some "nerdy high-school kid who gets bitten by a radioactive spider" and turns into a comic book legend!

The first six issues of the magazine that became *Amazing Adult Fantasy* were entitled *Amazing Adventures*. Issue #1 (Jun 1961) came out when the pre-hero Marvel "monster movement" was at its peak. Aside from the mystical character Dr. Droom (who sometimes gets billed as the first Marvel Silver-Age hero), the mag was formatted like the other four Atlas/Marvel fantasy titles: *Journey Into Mystery, Strange Tales, Tales of Suspense*, and *Tales to Astonish*- with a Kirby monster lead and a Ditko five-pager and the usual gang filling in the rest. And, as the term peak implies, things started going downhill right after that. So they chose the new title to play around with- striking "pay-dirt" with that last issue (#15)- after eight issues of the Lee/Ditko "magazine that respects your intelligence".

For all you comic buffs, the history of it works like this: pre-hero Marvel arose from the ashes of Atlas in 1959 when fantasy and sci-fi were hot. But DC's phenomenal success with their revived Flash and Green Lantern, that culminated in 1960's Justice League of America, inspired Marvel to try super-heroes, and they responded with the Fantastic Four, the Hulk, and Spider-Man, which spelled a death blow for the fantasy and sci-fi that had been a major market force for over a dozen years. In that light, *Amazing Adult Fantasy* can be seen as a "swan song" for the entire short-story era of comic literature.

***Amazing Adult Fantasy* #7** (Dec 1961) depicts on its cover a classic "first contact" situation: human child meets hulking alien in "The Icy Fingers of Fear", and the story itself is warm and satisfying. The opener, "Why Won't They Believe Me?", is also nicely turned, a tale of an alien spy disguised as a human and how his secret is uncovered... The other three yarns fall into that "recycled plot" category, of stories we've seen before- perhaps with other characters in different settings - but very definitely familiar.

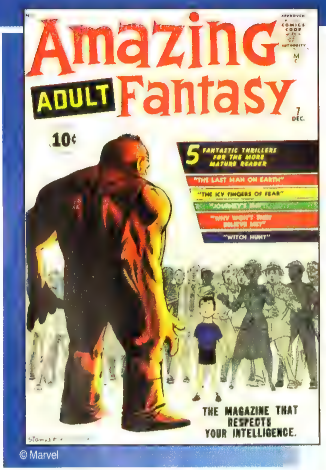
Sometimes a clever spin or a particularly fine retelling can make these chestnuts come alive, but it's certainly

By Pat S. Calhoun

not uncommon to find some forgettable fodder amongst the good stuff.

***Amazing Adult Fantasy* #9** (Feb 1962) is a cool book, yet when it came out it caused much consternation in the comic-buying community. We thought the world was stable and secure; then suddenly there were twelve-cent comics and we knew that the world was not stable or secure. Looking back, it seems strange- so much agony over a two-cent price hike. But the magic phrase "all in color for a dime" had been our "open sesame" and our "abracadabra"- the silver coin transmuted into blazing pages. They talk of the death of Camelot, but many of us knew it back in Feb 1962.

The cover is right in the pre-hero monster tradition (complete with a crazy name), but to my thinking, the resignation in the faces and postures of the background humans is emotionally deeper than Kirby's straightforward gosh-wow. "The Terror of Tim Boo Ba" is a five-pager without any dialog until the last panel- which provides the twist on this little parable of relativity. And "The Man Who Captured Death" is another one of those that has been done many times before, but lends itself well to Ditko's depth of feeling.



© Marvel

The three-pager, about an alien who lands in the USA on April Fool's Day, is thrown in for humility's sake. "The Spirit of Swami River" is a totally predictable tale of a bogus medium who gets it in the end- which is still fun in the "biter-bitten" mode. The final entry, "The Genie Lives", is the best story in the book and a perfect illustration of why this team is so well remembered. Despite the magical trimmings- this is basically a time-travel yarn that juggles its paradoxes in a most provocative way.

12¢
Amazing
ADULT Fantasy
EVER SINCE THE DAWN OF TIME, NOTHING CAN MATCH "THE TERROR OF TIM BOO BA!"
THE MAGAZINE THAT RESPECTS YOUR INTELLIGENCE!
© Marvel

***Amazing Adult Fantasy* #13** (Jun 1962) starts off with "The Unsuspected", and this one has plenty of spin- with more alien invaders in disguise- this time as TV sets! "Great Zeus" has the Greek god return to Earth, but he finds that modern Americans are somewhat more skeptical than the ancients... The next two stories are a couple of so-so rehashes. And the finale, "At the Stroke of Midnight", is another oft-told tale- I remember this plot appearing in pre-code Atlas. But, as said before, when Stan and Steve are in the groove, the plot can be as old as the hills and still provide plenty of entertainment, and this last story delivers the goods.

For fans of Ditko fantasy art, these books are feasts. Each story begins with a full-page splash panel, and Ditko often used that large "canvas" to good effect. Conversely, he is also a master miniaturist: the contents page to #13 boasts incredible sidebars less than 3/4 of an inch wide but filled with spaceships, ghosts, spiderwebs, eyeballs, planets, haunted houses, and many weird faces. One really gets the feeling that Stan and Steve enjoyed working together and inspired each other to produce a high-quality product. But the times were a-changing: for the few diehard fantasy fans that were still left- these issues made a great way of saying goodbye Thanks Stan and Steve. ■

TM & © 1993, DC Comics

Lois & Clark
The New Adventures of
Superman

Bursting onto the screen with more charm and sophistication than ever before, Superman, the man of steel, is set to steal the hearts of millions of females across the country. Style is the operative word in this new ABC program airing on Sunday nights. This series focuses on the relationship between Lois Lane and Clark Kent, "the first love triangle between two people." Clark loves Lois and Lois loves Superman and that's only the beginning of the fun.

Dean Cain stars as Clark/Superman and Teri Hatcher plays Lois Lane. They're joined by John Shea as Lex Luthor, Micheal Landes as Jimmy Olsen, and two of the coolest parents you could ever want, Eddie Jones and K Callan as Jonathan and Martha Kent. Throw in Lane Smith as Perry "Great Shades of Elvis!" White and and Tracy Scoggins as Cat Grant and you've got a very modern, very sophisticated Daily Planet.

TM & © 1993, DC Comics

© DC Comics

she's changed. Now with the help of a major tune-up to the comic book she's Clark/Superman's confidant, friend and lover. The new television Lois resonates with her comic book counterpart. Clark has gone from the blue-haired, blue-suited, red tie wallflower to a respected reporter, novelist and would be GQ man. You won't see this Clark Kent getting his coat caught in doorways or sloping his shoulders. Just because you have a secret identity doesn't mean you have to be a goof.

The show explores some interesting notions. Clark is seeking a normal life, a wife, some kids, a family. The Kents are trying to protect their adopted son and keep him from being put in a lab and "dissected." Lois, meanwhile, denies her need for a life in favor of a career. "Don't fall for me farm boy. I haven't got the time." She coldly tells Clark. The chemistry between the two is undeniable and should make for some interesting moments.

Lex Luthor controls Metropolis from on high. He lives in the tallest building in the city, enjoying the fact that everyone in the city must look up to him. Lex Luthor has always been above the law, but now he's got Superman to contend with.

For over fifty years Lois and Clark have been evolved in the comics. Lois began her career as the nosey reporter/damsel in distress for Superman to save. Through the years

> *"...the first love triangle between two people."*

Then there's the action. In 1979 Superman: the Movie proclaimed "You will believe a man can fly." In 1993 you'll see some of the most sophisticated flying sequences ever created. In the pilot episode, Clark floats up five stories on the side of a building and shoots off into the sky without a single camera-cut. He floats, he paces on the walls and ceilings, and he stops buses with his bare hands. Action/Adventure fans will not be disappointed.

Top all of this off with a wonderful sense of mood and atmosphere, and very high quality production values and you've got a broad-ranging Super-series. There's even a light Jazz beat to the sound track.

Superman's not dead. He's alive and well and on the tube every Sunday night on ABC. ■

Pictured on opposite page: Dean Cain as Clark, Teri Hatcher as Lois, and John Shea as Lex Luthor.
Photo credit:s: Bob D'Amico/ABC
© 1993, Capital Cities/ABC, Inc.

© DC Comics

WHY IS IT YOU ALWAYS AVOID ME AT THE OFFICE ?
PLEASE CLARK ! I'VE BEEN SCRIBBLING "SOB STORIES" ALL DAY LONG. DON'T ASK ME TO DISH OUT ANOTHER

Above Left & Below Right: The first two panels in comic book history to depict the character of Lois Lane. (From Action Comics #1, June 1938).

SUPERMAN'S GIRL FRIEND, LOIS LANE!

Whether you enjoyed her 55 years ago in *Action* #1 or appreciate her character on television today in ABC's "Lois and Clark, the New Adventures of Superman", no one else in comicdom can lay claim to a longer romance than Superman's "girlfriend", Lois Lane.

Lois' "conception" (so to speak) came about as a result of Joe Shuster's desire that Lois not be portrayed in a "cartoony" manner. He placed an ad in the Cleveland Plain Dealer so that he could draw "Lois" from a live model. Joanne Carter, later Mrs. Jerry Siegel, answered the ad and fit the bill perfectly, and the rest is history!

Lois appeared on radio and in cartoons during the 1940s and in the Kirk Allen movie serials near the turn of the decade. But she will probably be best remembered for her appearances in the 104 half-hour television shows ("The Adventures of Superman") that were produced between July of 1951 and November of 1957. Lois was portrayed by Phyllis Coates in the first 26 episodes. Her character portrayal during these first shows was presented as a tough and aggressive female reporter, not willing to "take any guff" from anyone. Though twenty-six episodes were completed by the end of 1951, the series was not made available to any broadcasting stations until late 1952-early 1953 when Kellogg's Cereals had agreed to sponsor the series. It should be noted that the only on-screen murders (and accompanying violent mayhem) were filmed during the first twenty-six episodes.

SHOWCASE
SUPERMAN'S GIRL FRIEND
LOIS LANE
LOIS — YOUR CURIOSITY IN OPENING THAT CHEST HAS RELEASED TWELVE SUPER-POWERS WHICH MAY DOOM THE WORLD!
The FORBIDDEN BOX from KRYPTON!
© DC Comics

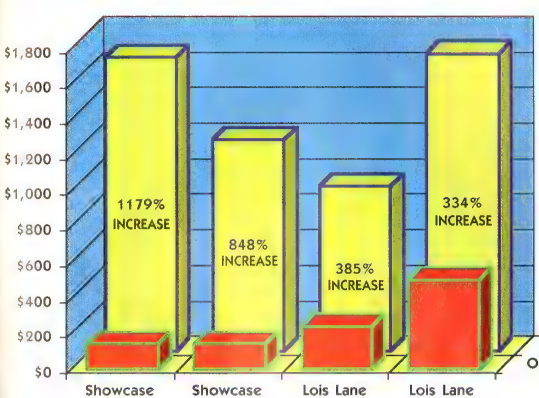
Production of *Superman* was resumed in May of 1953 and a second set of twenty-six episodes was produced by DC's Whitney Ellsworth. Some comic book historians have suggested that the impending Comics Code Authority probably influenced Ellsworth to tone down the violence in the forthcoming episodes. Because Phyllis Coates had accepted other offers, Noel Neill was signed on and played a more sympathetic and vulnerable Lois Lane (1953-1957). It should be noted that Neil had previously played Lois in the fifteen-chapter movie serials. Noel even had an unbilled cameo appearance in the 1978 Superman movie. Whether you enjoyed her in movies, radio, television, or comics... none can dispute that Lois Lane is one of the most important, effective, and famous supporting characters in fictional literature.

When the *Showcase* series made it's initial debut with "The Firefighters" (Mar-Apr 1956) it was conceived as a tryout vehicle for possible future DC titles. Lois Lane made her debut appearance in *Showcase* #9 (July-Aug 1957) and *Showcase* #10 (Sep-Oct 1957). A survey of numerous *Showcase* collectors (both in North America and Great Britain) will verify that *Showcase* #9 is the most difficult issue of the run to obtain in high grade. It's scarcity and rarity (in grade) rivals all other *Showcase* issues (even #1 and #15). When one of these rare silver gems is found unrestored, it always sells for "over Guide", even in Fine condition!

And the same rarity in grade holds true for *Showcase* #10. In a decade of searching, I have had the opportunity to see only a single copy of *Showcase* #10 that I would consider to be in Near Mint condition. Whether this shortage of copies is caused by some distribution quirk or low print run is not known, but these two books are just not to be found!

Lois was the first character to receive her own title through the "Showcase" format. *Superman's Girlfriend-Lois Lane* #1 (Mar-Apr 1958, pictured at right) remains one of the most difficult Silver Age issues to find "in grade." The dark blue cover has a tendency to show every crease, fold, or stress line. Not only that, but the dark blue ink on most of the cover is extremely photo reactive (possibly because of metal content). Issue #1 has a nasty habit of showing up with sun altered colors. You will be looking long

By Michael Naiman



TEN YEAR INCREASE IN VALUE

and hard to find a copy that has not faded to some degree! Some collectors have pointed out that even *Amazing Fantasy* #15 and *The Incredible Hulk* #1 are easier covers to find unmarred!

The title had a long and successful run that lasted until issue #137 (Sep-Oct 1974). Together with *Superman's Pal, Jimmy Olsen*, this title has often been overlooked by Silver Age collectors. Perhaps it is the "romantic" theme often portrayed on the covers or the perception by youthful readers that this is a "girls book" that has contributed to the subordination of importance.

SUPERMAN'S GIRL FRIEND
LOIS LANE
Featuring "The WITCH of METROPOLIS!"
GREAT GUNS! LOIS HAS SUPERNATURAL POWERS—AND THEY MAY PROVE MIGHTIER THAN MINE!
© DC Comics

As Lois entered the modern era of the career woman, she too adjusted to the changing role of the female in comic books. Unfortunately, her own title fell to the wayside possibly because of the abundance of male dominated, superhero titles. Despite being clad in miniskirts and modern attire, Lois could not keep the attention of a faithful following. However, while her title is long gone from the stands, her presence in the DC Universe is secure. Collector awareness of (and demand for) *Showcase* #9 and 10 and *LL* #1 continues a consistent upward spiral!

SHOWCASE
SUPERMAN'S GIRL FRIEND
LOIS LANE
"MRS. SUPERMAN!"
"THE GIRL FROM SUPERMAN'S PAST!"
"THE NEW LOIS LANE!"
THANK GOODNESS YOU'VE COME HOME, DEAR! I CAN'T HANDLE OUR SUPER-BABY BY MYSELF!
© DC Comics

25 MORE SLEEPERS FOR $25... OR LESS!

As promised last issue, here are 25 more great comics that guide for $25.00 or less in NM condition. So before you spend $10-$20-$50 or more the on latest "HOT" new releases (250,000 of which were shipped to comic stores six weeks earlier), consider seeking out a few of the following 15-20 year old gems.

By the way... Christmas is just a few months away, and this list might make a nice wish list. Indicate items you would like, and leave it out for loved ones to see. Who knows, Santa may actually bring you something you actually want this year!.

1) Avengers #71 (Marvel 12/69) 1st appearance of the Invaders. A mere $17.50.

2) Avengers #87 (Marvel 4/71) Finally, a detailed origin of the Black Panther. $20.

3) Batman #222 (DC 6/70) Listen... do you want to know a secret? The Dynamic Duo and the Beatles together in one book. And you can own it for only $20. Yea yea yea!

4) Brave and the Bold #85 (DC 8-9/69) Not just a new costume, but a whole new attitude for Green Arrow. This modern day Robin Hood would soon skip out of the JLA to fight slum lords and political corruption. Nice one page biography on Neal Adams written by his wife. Own a real piece of DC history for only $24.

© Marvel

5) Daredevil #114 (Marvel 10/74) Deathstalker is HOT, and everyone wants his first full appearance. Just $8.

© DC Comics

6) Daredevil #131 (Marvel 3/76) Origin of Bullseye, one of DD's most dangerous foes. $20.

7) DC Comics Presents #26 (DC 10/80) along with *New Teen Titans* #1 (11/80). Great books that collectors seem to have forgotten about. DC's only real "HOT" title for much of the 1980's. $7 and $10 respectively.

8) Doc Savage #1 (Marvel 10/72) The Man of Bronze, a popular Golden Age character, makes his 70s comeback. $7.

9) Fear #19 (Marvel 12/73) Wak! Howard the Duck bounces into the Marvel Universe! Tough to find in high grade. $15.

10) Fear #20 (Marvel 2/74) Morbius stars in his own series. Only $20.

11) Ghosts #1 (DC 9-10/71) This interesting and popular title ran over 10 years and 100+ issues. A true bargain at $6.

12) Giant Size Spider-Man #1 (Marvel 7/74) You just have to like any *Spider-Man* #1 that's nearly 20 years old. Especially for just $20.

13) Green Lantern #87 (DC 12/71-1/72) 1st appearance of John Stewart

By Tony Starks

and 2nd appearance of Guy Gardner, both of whom are now Green Lanterns. Classic Neal Adams art. $20.

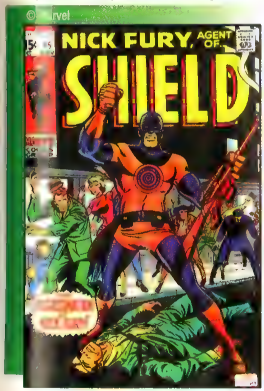
14) **Howard the Duck #1 (Marvel 1/76)** In spite of what Eric Andresen said back in CBM #2, this book did inspire a major motion picture, a daily newspaper strip, and help establish the concept of creator's rights to the characters they developed. All that for $10 seems mighty reasonable.

15) **Invaders #1 (Marvel 8/75)** Axis beware! $8.

16) **Joker, The #1 (DC 5/75)** Batman's most dangerous foe in a book all his own. Very desirable at only $15.

17) **Ka-Zar #1 (Marvel 8/70)** Marvel's jungle man is overlooked and underpriced at $12.

18) **Kamandi The Last Boy On Earth #1 (DC 10-11/72)** Interest was way



© Marvel

up on Kamandi even before the new Vertigo title. Longest running (59 issues) of all the 70's Kirby creations. $25.

19) **Kull the Conqueror #1 (Marvel 6/71)** With Conan #1, published only eight months earlier, going for almost $200.00, Robert E. Howard's second most popular barbarian looks like a bargain at $9.00.

20) **Nick Fury #15 (Marvel 11/69)** Set your sights on the 1st appearance of Bullseye for just $25.

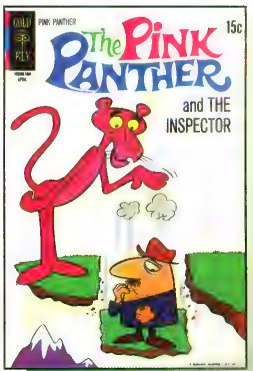
21) **Occult Files of Dr. Spector #1 (Gold Key 4/73)** A neat book, and you never know what Gold Key character Valiant may revive next. $8.

22) **Pink Panther #1 (Gold Key 4/71)** One of the most well known and popular cartoon characters begins a 14 year run. Still a favorite of kids and adults all across the country and is still in television syndication. If you thought Hanna-Barbera comics were underpriced, this one is a steal at $15.

23) **Sandman, The #1 (DC Winter 1975)** Collectors love Kirby's 70's DC's. This classic is only $7.50. If that doesn't sound inexpensive, compare it to the 1989 Sandman #1 released a decade and a half later priced at $40.

24) **Shadow, The #1 (DC 10-11/73)** Mike Kaluta's Shadow has always been a fan favorite. A really low $24.

25) **Underdog #1 (Gold Key 3/75)** "When Polly's in trouble... I am not slow!" At only $20.00, it's "Hip, Hip, Hip and away these go!" ■



© Mirisch-Geoffrey

COLLECTING CAP!

What sets the Captain America run apart from other premier Golden Age runs? Why has his original Golden Age title skyrocketed to the forefront of collector and investor interests of late? And why are dealers paying higher and higher prices to replenish their stock? Those who have been long time fans of the GA Captain America will tell you that part of the answer is the special qualities of the first issue that are conferred on later ones, the sensational covers throughout the run, and the resultant extremely healthy market.

Cap #1, The Ultimate Key?

Captain America #1, all by itself, is a truly amazing and unique comic. Collectors in general, evaluate the potential desirability of the major Golden Age keys, by asking several questions, including: **1)** Is it a number "1" issue? **2)** Is it the first appearance of the character? **3)** Does the issue contain the origin? **4)** Is the title of the comic the same as the character? **5)** Does the issue contain the character's primary and most prominent adversary? **6)** Does the character/title have longevity and ongoing popularity? **7)** Is the issue genuinely scarce? and **8)** Is the issue in demand?

Captain America #1 is the only major Golden Age key which satisfies ALL these important criteria! Looking at *Action* #1, *Superman* #1, *Detective* #27, *Batman* #1, *Marvel Comics* #1, *Human Torch* #1, *Submariner* #1 - none of these highly collectible titans passes the acid test on every question... except *Captain America* #1!

Those incredible covers...

Since December 20, 1940 (the registered date of publication of *Captain America* #1), Several first-rate artists and writers have handled Cap. Created by Joe Simon and Jack Kirby, the first 10 issues featured classic Simon and Kirby fare.

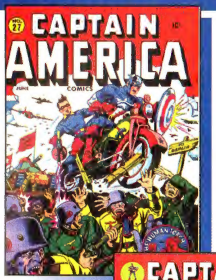
Unlike the inside art, the roll call of cover artists is more complicated. Many art historians have argued with their colleagues late into the night over Captain America cover credits. That's because some of Cap's best covers were done by more than one artist, even though a single artist signed at the bottom.

One thing is for sure... the amazing roster of incredible cover artists is truly historic. Either individually or in teams, it represents an amazing list of Golden Age immortals. Joe Simon & Jack Kirby, Al Avison, Sid Shores, and the wildest

By Steve Gentner

Continued on 2nd page following.

© Marvel



© Marvel

© Marvel

cover artist of all... Alex Schomburg!

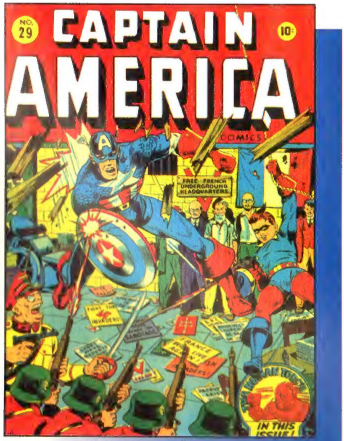
This phenomenal "college" of artists created some of the greatest Golden Age covers ever to hit the newsstand of the 1940s and continue to be collector favorites. Many of these covers perfectly capture the anti German and anti Japanese propaganda so prevalent during the war years. The wild, frenetic, action packed, and often racist covers which graced the entire series, are among the most interesting in comic book history and consequently among the most sought after by collectors.

The Healthy Market...

This high interest is reflected by high demand. Many dealers are saying that the highest demand Timely title today is *Captain America*! The true scarcity of these books and the legion of collectors pursuing them have pushed prices consistently up. A Very Fine copy of *Captain America* #29 recently sold for $700 and a Very Fine plus #38 for $600! Three prominent dealers have suggested this is not uncommon.

Mark Wilson (Washington State) recently had a complete high grade run of *Captain America* for sale. He sold the entire run (issues 1-75 plus the copper and bronze Captain America Sentinels Of Liberty badges) for the whopping sum of $75,000 (1/2 cash & 1/2 trade). Mark further stated that "many dealers suggest the run has even more value and interest when broken down into its component areas... than as a solid block. This is because collectors have become quite specialized in their Golden Age collecting interests and are paying even more for issues with their favorite cover artists, publishing eras, cover themes, and specific stories."

David T. Alexander (Florida) reported "people request the Alex Schomburg covers not just because it's *Captain America*, but because it's Schomburg. The die-hard *Captain America* collectors ask about the Simon/Kirby issues (1-10), but because they are so expensive, they sometimes shift to other areas in the



© Marvel

© Marvel

© Marvel

© Marvel

© Marvel

© Marvel

run." Dave also pointed to the *Captain America's Weird Tales* (issues #74 and #75) as being blisteringly hot! "The Atlas influence in these books is clear, and they are gaining fame across the country by word of mouth among collectors." Dave indicated "I not only sold both copies in my possession, I also had over 20 additional calls for 74 and 75!"

Hugh O'Kennon (Virginia) drawled "as many Caps as I can get... I can sell! In the last 5 months or so, *Captain America* has been the most requested title, running neck and neck with *Showcase* #4. Demand has been so high that I've had to increase my buying prices on *Captain America* to try and keep some in inventory."

These market trends no doubt only hint at the potential for future collector interest. But beyond the focus of the comic book marketplace, most who are passionate about this title, simply love it for itself, without regard to rarity, investment potential, or resale price.

The strength, originality, and style of the Golden Age *Captain America* series crosses most collecting boundaries in numerous ways. Costumed hero, kid sidekick, war, horror, torture, crime, one of the all time great villains (the Red Skull), WWII propaganda, and patriotism... all these different themes continue to fuel the fires of collector interest.

And through it all, issue after issue, Cap was the "anchor" of this great title. He met and defeated criminals, monsters, and enemies with flair and guts. His bravery, his fighting style, his "never say die" attitude, even his very uniform, was the personification of everything American in the 1940s.

Since the title started more than five decades age. Both readers and collectors have enjoyed all these qualities, as well as the many first rate covers and stories. The passage of time and Cap's skyrocketing popularity shows convincingly... that you don't have to be a *Captain America* collector to enjoy collecting *Captain America*! ■